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LOS ANGELES

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CBS Files Suit To Halt Promo LP Sale

CHICAGO—In a first-time action, CBS Records has gone to court to halt the sale of promotional records by a retailer.

The company, which last month set another industry precedent by taking legal steps to stop the sale of a bootleg album, on Thursday (26) filed suit charging a Midwest dealer with the illegal sale of six CBS titles, all prominently stamped with "not for sale" warnings.

The new action was filed in the U.S. District Court in Benton, Ill., and names Joe Lewis of Mammoth Records in Carbondale, Ill., as the offending retailer.

In addition to an injunction to bar further sales, the suit seeks damages as provided for under copyright law.

For the past year CBS Records is known to have devoted considerable study to the problem of promotional product which is diverted into merchandising channels. Branch and regional staffers have been urged to report violations, and dealers found to have been selling such records have been informed that CBS regards such practice as improper.

(Continued on page 66)

AUDEX Planned As a Non-Rival To Summer CES

NEW YORK—An audio industry show committee has been organized to plan the first International Audio Exposition (AUDEX) to be managed by the Charles Snitow Organization next April 25-28 at the Las Vegas Convention Center.

Following a Tuesday (24) meeting in Las Vegas, a group of 11 representing some 15 companies agreed "to support the concept of a separate show" apart from CES, according to Irv Stern, Harman International, who represented JBL, Harman-Kardon, and Tannoy, and who chaired the meeting.

David Schulman of Schulman, Silverman & Kreiter, Ltd., Chicago, was retained as executive secretary, with his firm as legal counsel to set up a non-profit corporation.

(Continued on page 46)

STARTS SEPT. 20

Pricing Hot Subject At NARM Meet

NEW YORK—A study on the effects of retail price-cutting in the New York metro area on other Northeastern markets is the most provocative feature of the first NARM mid-year convention, Sept. 20-23 at Chicago's Continental Plaza Hotel.

Other highlights include an analysis of where the adult market buys its music, security evaluations of warehouse and retail operations, and a presentation on how to convert the potential of the adult record/tape buying market into more sales.

"We're not emphasizing attendance," explains Jules Malamud, NARM president, who anticipates about 300 for the sessions. "We only expect people who want to give and take, those who agree that one meeting a year isn't enough.

"We've structured it carefully to cover every area and involve each of our three major membership groups—rackjobbers, retailers and independent distributors—as well as

(Continued on page 10)

U.S. Music Firms In Robust \$ Shape Most Public Corps. Report Strong Quarterly Earnings

By STEPHEN TRAIMAN

NEW YORK—Just how good financially is the music business? In pretty good shape, generally outpacing the economic recovery, based on available financial figures from publicly-owned labels, rackjobbing and retail operations for their most recently reported quarterly periods.

Of the major labels that are part of larger corporate entities, only the MCA and 20th Century record wings posted declines in the most recent three-month period.

In contrast, record sales and earnings, or significant increases, were noted by the WEA Group, CBS, Capitol, RCA and Arista-Screen Gems. Loss to profit turnarounds were scored by GRT, K-Tel and ABC, with UA also in the black.

Among major rackjobbers the Heilicher Bros.-J.L. Marsh division

(Continued on page 51)

Monument Reverts To Distribution By Independents

By GERRY WOOD

NASHVILLE—Monument Records is making some dramatic changes, including termination of its domestic distribution pact with Columbia Records which involves more than a dozen artists.

The label is also hiring a new national promotion director with an additional 10-12 persons expected to be added to the staff plus launching a strong thrust into pop, soul and jazz.

"The hiring process is underway," comments Fred Foster, president-

(Continued on page 51)

Soviet Pop Group To U.S.? Promoters Awaiting Word

By ELIOT TIEGEL

LOS ANGELES—Each day they wait. Sid Garris here; Sylvia Herscher in New York. Since Aug. 5 they have been waiting for word from Russia about Garris' financial offer to bring Ariel, a six-piece Soviet pop group into the U.S. to tour with the New Christy Minstrels Dec. 1-15 through 13 small Southern towns.

Garris of Greif-Garris Management here and Herscher of Macmillian Performing Arts are anxious to receive word from Gosconcerts, the Soviet agency which handles artists' appearances in and out of the U.S.S.R.

Garris, for one, because he's already got his cities scheduled with additional potential bookings at the Rainbow Room in Manhattan following the tour through smalltown

(Continued on page 72)

LA.'s Female Roadies 'Cost Less, Do More'

By DAVE DEXTER JR.

LOS ANGELES—A former female deejay at the Univ. of California, Irvine, has launched her own all-female roadie referral service.

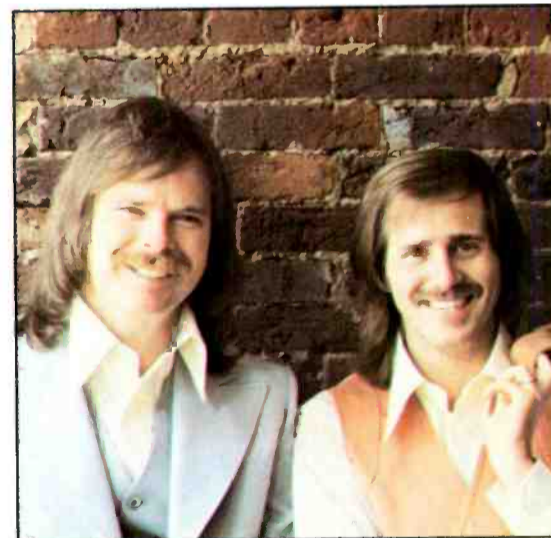
Linda Joyce Wheatcroft's "Sweet Wheats" firm can, she says, instantly supply highly qualified sound, stage, lighting and equipment technicians from a pool of expert young women eager to make their mark in the highly competitive world of rock music.

"Our personnel," says Wheatcroft, "has experience and is eager to please. We all wear attractive yellow jumpsuits and we can do any job demanded."

(Continued on page 12)



We're not saying it, the charts are! We've been watching them climb and Wild Cherry is the reddest, hottest selling group in the country! The single "Play That Funky Music" (8-50225) is a gold smash, and the album is bulleting in all three trades. Wild Cherry (PE 34195). Red-hot, high voltage electrified funk. On Epic/Sweet City Records and Tapes. (Advertisement)



England Dan & John Ford Coley's first album for Big Tree Records (distributed by Atlantic) is "NIGHTS ARE FOREVER," featuring their hit single, "I'D REALLY LOVE TO SEE YOU TONIGHT," a recent #1 listing on Billboard's Easy Listening chart, and in the 4★ position on the Pop chart this week. Their August tour with Neil Sedaka included four sold-out nights at the Greek Theater in Los Angeles, and continues throughout the rest of the summer. (Advertisement)

(Advertisement)

WHAM BAM!
—The First Album By
SILVER
Is Here!



SILVER is John Batdorf, Greg Collier, Tom Leadon, Harry Stinson and Brent Mydland. Their distinctive trademark is the wonderful harmonies which have generated tremendous excitement everywhere. "WHAM BAM," their debut single, is zooming on the Billboard charts and exploding as an across-the-board giant. Now, Silver arrives with an entire album of songs so dynamic and so different that we might just have to call them gold.

AL 4076

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HOUSE GROUP OKS C'RIGHT

Judiciary Unit In Key 27-1 Approval

By MILDRED HALL

WASHINGTON—With gratifying speed, the House Judiciary Committee, under chairman Peter W. Rodino (D-N.J.) voted 27 to 1 to approve the Kastenmeier subcommittee's copyright revision bill Friday (7).

The bill will now have to be given approval by the House Rules Committee after which comes the House floor vote. Next will be the crucial Committee of Conference meeting among the legislative copyright leaders to reconcile the differences between the two bills.

House and Senate must then approve this compromise and all that is needed after that is the president's signature to bring about the first U.S. copyright law reform in 67 years.

This historic session was launched with a series of warm tributes from subcommittee members to their chairman Rep. Robert W. Kastenmeier (D-Wis.), and from him to the members, the staff, and Register of Copyrights Barbara Ringer, who worked with the subcommittee at every markup hearing.

Rodino added his own tribute to Kastenmeier and his subcommittee members for their monumental work on the complex, difficult copyright reform bill, which required 22 days of public hearings and 21 days to markup the basic Senate-passed copyright bill S.22.

Members of the subcommittee admitted that the bill can not please everyone, but they feel it is the best consensus reached in the 11 years of trying on the Hill.

The task called for innumerable compromises and reconciliations of fiercely competing interests—all done under what most members said was the most intense lobbying pressure they had ever experienced.

But even so, the lobbyists were complimented for the compromises they reached and the information they so diligently provided.

(Continued on page 66)

London Label In Retrenchment As Goldfarb Resigns

NEW YORK—London Records drew its economy belt a bit tighter last week, and in the process lost its vice president of sales and marketing, Herb Goldfarb, who resigned his post a month shy of 26 years with the company. Three other executives were let go.

Goldfarb's resignation was accompanied by an official appreciation of his contributions through the years, but it is known that the long-time sales chief had expressed strong disagreements with recent retrenchment moves that saw the almost complete elimination of the label's branch operation.

Only Chicago now remains as a company-owned facility, with all other distribution handled by independents.

Neither Goldfarb nor London president D.H. Toller-Bond would comment on reasons behind the personnel changes.

However, at parent company's headquarters in London, Decca chairman Sir Edward Lewis confirms that the U.S. operation is being slimmed down.

He also confirms that some London executives were asked to take salary cuts, but stresses that there is a new spirit in the company and it is in a healthy situation.

Sir Edward claims that the firm was staffed to handle the volume of business generated by the Jones-Humperdinck boom of four years ago. "We were overloaded with people and we had to revitalize the business."

While admitting that London's pop business is soft at the present time, he notes that the label's classical division is thriving.

No replacement for Goldfarb is

(Continued on page 72)

Polydor Hikes Its Mart Share To 2.5%

NEW YORK—Polydor Inc. increased its estimated share of the domestic market fivefold during the first six months of 1976, from 0.5% to 2.5%.

This was reported last week by Irwin Steinberg, Polydor president, who says the company-owned and distributed labels generated sales and profits during the period that were the highest in Polydor's history.

In addition to strength of product, and a growing representation on best selling charts, he credits the firm's surge to an internal restructuring program undertaken eight months ago and now completed.

Steinberg, who also serves as president of the parent Polygram Record Group, notes that key staff additions under Polydor executive vice presi-

dent Lou Simon and the marketing power of Phonodisc, Polygram's distribution arm, were joint contributors to the label's sales surge.

Most recent element in the company revamp has been the structuring of a marketing manager team under the direction of national sales director Harry Anger, with all major regional areas covered.

Also tagged as significant changes over the past eight months was the appointment of Arnie Geller as director of national promotion and the additions of promotion staffers Fred Ruppert, Niles Siegel, Jack Pride and Henry Jaffe.

Polydor's current product lines include Polydor, MGM, Verve, Deutsche Grammophon, Polydor/Kolob, RSO, Oyster, ECM and Spring.

SEPTEMBER 4, 1976, BILLBOARD

RCA U.K.'s Sales Spurt A Substantial 14.9% In '76

By VAL FALLOON

AMSTERDAM—RCA U.K. has increased its sales on all product by 14.9% so far this year, compared to the same period in 1975, despite the depressed state of the British market.

This optimistic report was disclosed at the company's sales conference here by sales manager Lionel Burdge, who outlined new dealer incentives for the coming season and told the sales force: "The dealer will only have a certain amount of money to spend among the record companies, and we must take advantage of every pound available during the coming season."

Dealers will be offered a choice of discounts or gifts in a promotion which has the slogan: "It's A Great Deal With RCA." The promotion will be backed by a major marketing campaign to be launched Sept. 2 and spearheaded by the John Denver album "Spirit."

Discounts will be more favorable than last year with a sliding scale peaking at 10% for 750 units, or up to 150 Green Shield Stamp books redeemable for gifts, on all orders placed between Oct. 4 and 30. Gifts available at the top end of the scale

(Continued on page 57)

FTC Clarifies Warranty Rules

WASHINGTON—The FTC has brought out an interpretive statement on its warranty rules, to clear up some industry confusion over the knottier language implementing the 1975 Magnuson-Moss Warranty Act.

A more consistent time schedule is provided for manufacturers to come up with the required single-document "written warranty" to accompany the product, and for retailers to have pre-sale copies available on request by customers.

The effective date for both is Jan. 1, 1977, and the FTC has decided that these two requirements will apply only to product manufactured after Dec. 31, 1976. These rules apply only to items costing more than \$15, on which the manufacturer offers a "full" or "limited" written warranty, under the terms of the Act.

Other reminders in the new policy statement are:

(Continued on page 46)

1,000 DIG BARBECUE

Capricorn Picnic Spiced By Carter



Spotlighted: Phil Walden, Capricorn Records president, and Jimmy Carter, Democratic presidential nominee, are interviewed by the BBC-TV during the fifth annual Capricorn Records bash in Macon.

By GERRY WOOD

MACON, Ga.—The fifth annual Capricorn Records Barbecue and Summer Games drew a diverse assortment of political and music leaders here Aug. 19.

More than 1,000 persons, mainly music business leaders from the South, Los Angeles and New York, accepted Phil Walden's annual invitation and "thank you" for the business his Capricorn Records generates. Similar to most music business social functions, there was some business talk and perhaps a couple of deals consummated along with some laidback Southern cooking and conversation.

Held at the 167-acre Lakeside Park, also owned by Walden, the sun-drenched festival was highlighted by the appearance of Walden's friend, Jimmy Carter, the Democratic presidential candidate.

From a mingling point of view, Carter's appearance at last year's Capricorn event was more successful. This year, a phalanx of Secret Service agents, photographers and newsmen surrounded the presidential prospect as he spent an hour at the function. But from the impact and prestige aspect, this year's Carter visit

(Continued on page 50)

Chrysalis Role As Indie Goosed By New Releases

By NAT FREEDLAND

LOS ANGELES—Chrysalis officially begins life as a fully independent label Wednesday (1) with the release of two singles, Nick Gilder's "Roxy Roller" which was a recent No. 1 hit in Canada and "Jeans On" by David Dundas which is in the top three on the U.K. chart.

Chrysalis has set 18 U.S. independents as its national distribution lineup, says Terry Ellis, label president. Six albums, including the newest by hot-selling rock guitarist Robin Trower, will be released by Chrysalis in September with no

more LPs due from the label until January 1977.

Warner Bros., which distributed Chrysalis in the U.S. until now has a guaranteed selling period on all of the albums it put out. Thus the independent Chrysalis catalog does not yet contain the two most recent Jethro Tull LPs but does include earlier smashes by the group such as "Aqualung" and "Thick As A Brick."

Eventually all Chrysalis artists and catalog are to revert to the inde-

(Continued on page 66)

TV SOUND: A PROBLEM

Acts Tape Own Backgrounds

By NAT FREEDLAND

number of weekly television variety programs are using their own initiative in trying to improve the sound of their music as they fight tv's dreadful sound reproduction.

Tony Orlando says, "Every week I go to the Heider 16-track studio here and produce the sessions for the in-

strumental backings to the songs on our show. I bring to the television tapings a mixed-down master that we sing our live vocals over."

On the upcoming Captain & Tennille ABC-TV series, co-star Daryl "Captain" Dragon will score special

(Continued on page 66)

This is another in a series on the dismal condition of television sound. This week contemporary artists and producers decry the problems they face in sounding well on tv.

LOS ANGELES—Contemporary recording artists heading a growing

Action At Capitol's San Diego Meet



Planning Session: Bhaskar Menon, chairman, president and chief executive officer of Capitol Records, addresses label sales and promotion executives at the recent San Diego meeting.



Award Winner: Receiving a trophy for salesman of the year is Ron Hughbanks of the Chicago region. From left: Walter Lee, national sales manager; Jim Mazza, vice president of marketing; Dennis White, vice president of sales; Hughbanks; Don Zimmerman, executive vice president and chief operating officer; Sam Citro, district manager from Chicago; and Menon.



Success: "Capitol Records has developed as a leader in establishing overseas artists in the U.S.," boasts Don Zimmerman, Capitol's chief operating officer.



Trophy Winner: Bob Riley receives a trophy as r&b promotion man of the year for Capitol Records. From left; Matt Parson, national r&b promotion manager; Bruce Wendell, vice president of promotion; Riley, who works in the Memphis area; and Zimmerman.



Dallas Winner: Tom Tilton, Dallas area, receives a trophy for district manager of the year. From left: Walter Lee, national sales manager; Jim Mazza; Dennis White, Tilton; Larkin Arnold, vice president of r&b; Menon and Don Zimmerman.



Country Music: Frank Jones, vice president and general manager of the country music division, stresses the potential of artists such as Linda Hargrove, La Costa and Ray Griff.

Cap Meet Cites Act Development

SAN DIEGO—Dramatizing the label's ability to develop artists, Don Zimmerman, Capitol's executive vice president, told a meeting of district sales managers and promotion executives here that half of Capitol's artists who received gold records last year were new to the label. He also pointed out that Capitol has been signing artists directly to the label in past months with virtually no third party deals. He also said that classical sales are the highest in the company's history.

Zimmerman and label president Bhaskar Menon were two of the speakers at the meeting here Aug. 19-21. Menon paid tribute to "the environment of humanity, the spirit of mutual respect and inter-supportiveness" between label departments as part of the reason for the success.

Awards presented included Dick Bethel, Cincinnati, promotion man of the year; Tom Tilton, Dallas, district sales manager of the year; Ron Hughbanks, Chicago, salesman of the year; Bob Riley, Memphis, r&b promotion man of the year.

NARAS Voting Brings a Beef

LOS ANGELES—A protest that the Los Angeles chapter of NARAS makes it possible for incumbent governors to assure their reelection was lodged here last week by Oliver Berliner, a life member of the chapter.

"Under present rules," Berliner complains, "incumbents assure their own reelection or the election of their friends and favorites by eliminating from the ballot anyone whose views they oppose, or who might present formidable vote-getting competition."

"They also can screen out anyone unknown to them," says Berliner, who urges the chapter to permit every voting member interested in a governorship to appear on a primary ballot, just as is the case with the Grammy nominations. Write-ins also should be permitted.

NARAS answers that the Berliner procedure is too expensive in printing and mailing costs.

Fete Lester Sill

LOS ANGELES—The prime minister's medal of the State of Israel will be awarded to Lester Sill, president of Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc. at a tribute dinner here Nov. 1. Former Israeli prime minister Abba Eban will make the presentation, honoring Sill for "his lifetime dedication to humanitarian causes."

Executive Turntable

Herb Goldfarb has resigned as vice president of sales and marketing at London Records, New York, after 26 years with the company (see separate story). Also exiting the label are Leo Hofberg, former head of Argo Sight & Sound; Phil Wesen, Eastern regional sales executive; and Godfrey Dickey, West Coast manager. ... Mervin Cohn appointed vice president, business affairs, at CBS Records, New York, from vice president, talent contracts. He joined CBS in 1965 as senior financial analyst. ... Don De Vito promoted at Columbia in New York to vice president, talent acquisitions, East Coast, from national merchandising director. ... Mary Helfer has been appointed national sales manager at Chrysalis Records, Los Angeles. He will oversee



Cohn

all aspects of distribution and merchandising of the label's product. Previously he served as vice president of ABC/Dunhill Records. ... At United Artists Records, Los Angeles, Dan Alvino has resigned as national sales manager. With UA since 1966, he takes over as general manager of M.S. Distributing of Colorado beginning Oct. 1. ... Also at UA, Los Angeles, Norman Wienstroer has been appointed to the newly created position of director of special marketing. He will work on special projects to obtain the maximum benefits from merchandising and sales campaigns. For the past eight years he has been vice president of Musical Isle of America. ... W.P. "Bill" Donnelly appointed vice president and controller, entertainment group of 20th Century-Fox Film Corp., Los Angeles. He will also serve as executive vice president, 20th Century Records and 20th Century Music Corp. ... Art Keith has been appointed Midwest regional sales manager at Chrysalis Records, Chicago. Previously he was with ABC Records as Chicago sales manager. ... Three regional sales managers have been appointed by 20th Century Records. Jim Fisher takes the Southern region in Dallas; Sid Schaffer heads the



De Vito



Helfer

Northeast based in New York, and Joe Louis will cover the Midwest from Detroit. Label also named Chris Morgan as Southeast regional promotion manager in Atlanta and Dan Holiday as Northeast regional promotional chief in Seattle. ... Paul Lovelace joins Monument Records as national promotion director in Nashville from his position as national country promotion director at Electra/Asylum. ... Mitch Kanner appointed promotion representative for Electra/Asylum Records based in New York. Before joining the label he held various posts at Record World. ... Charles Stevens has been named to the new position of Midwest r&b promotion director for Phonogram/Mercury in Chicago. Previously he was Midwest promotion manager for Curtom Records. ... Mike Rizk joins Atlantic as local promotion manager, Cincinnati, from similar post with Phonogram/Mercury. ... Sandra Trim DaCosta moves to CBS Records in New York as manager, special markets press information/artists affairs, from East Coast manager at Rogers & Cowan music department. ... Susannella Rogers has left Mercury Records in Los Angeles after two years as West Coast director of publicity. Her plans are indefinite.



Kanner

Mary Roach promoted at New York's Thames Talent Ltd. to an agent, heading its new college department, from assistant to president Bruce Payne.

British concert promoter Noel d'Abo joins the Rainbow Collection, New York record production/merchandising company as international promotion director. ... Debbie Horton joins Peter Levinson Communications in New York as p.r. associate, from similar position with Morton D. Wax & Assoc.

At Bill Graham's FM Productions, San Francisco, Danny Scher appointed director of bookings and Queenie Taylor named co-director of advertising and public relations. ... At Sony Corp. of America, New York, Don Marro named to new post as national dealer relations manager, video products, from market planning. ... David Newborg promoted to manager, radio station equipment product management, at RCA Broadcast Systems, Camden, N.J., from manager, antenna product management. ... B. Paul Worsham joins TEAC Corp. of America, Montebello, Calif., as advertising manager, succeeding Charles Overstreet who left to enter private business. He has been with Carlson/Liebowitz and Young & Rubicam Intl. agencies. ... V.J. "Chris" Christanson joins Altec Corp., Anaheim, Calif., as corporate director of industrial relations, from consulting post. ... At Altec sound products division, Los Angeles, R.J. Dumesnil is promoted to national customer service manager, with Gabriella Engebretson moving up to his post as order manager.

The New CBS Label Name: Portrait

NEW YORK—CBS Records has selected the name Portrait as the logo identity of its new label, designed to be headquartered on the West Coast and to function as a full-line facility.

Offices are to be established in Los Angeles later this month and executives are in the process of building an artist roster to supplement its first signing, Joan Baez.

Portrait is headed by Larry Harris, with Lorne Saifer vice president of

Portrait

New logo has its own personality.

a&r, and Randy Brown national director of promotion. The label comes under the jurisdiction of Ron Alexenburg, senior vice president, Epic Records and Associated Labels.

Audience Response Disco Chart Expands

LOS ANGELES—This week's Disco Action column on page 30 consists of national audience response listings, rather than retail sales reports. This national coverage will be expanded further in the Sept. 11 issue. A second new feature, Na-

tional Disco Action Top 30, was introduced last week.

Disco playlists will be summarized nationally and be an additional factor in computing Billboard's Hot 100 chart, explains Bill Wardlow, marketing services director.

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Engelbert Humperdinck's "After the Lovin'" is just the beginning!

8-50270

Engelbert Humperdinck's first release on Epic Records is a strikingly beautiful single. Since its release, "After the Lovin'" has been played on no less than five of the largest MOR stations, reaching 90% of the country's listening audience.

Engelbert Humperdinck. New to Epic Records. "After the Lovin'" is Engelbert's new Epic single.

We're going to be making beautiful music together. On Epic/MAM Records.

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Old Vet: Georgie Auld has a role in the film and also taught Robert DeNiro to play the saxophone.



Music Boss: Ralph Burns, for many years arranger for Woody Herman, has complete control of the music in the picture that features 20 standards and four new songs by John Kander and Fred Ebb.



The Stars: Robert DeNiro honks a tenor sax and Liza Minnelli entertains dancers as the singer in his dance band in the film "New York, New York" which is set in the 1945-55 big band era.

Musicians As Musicians In Film

UA's 'New York' Production Will Picture It Like It Is

By DAVE DEXTER JR.

LOS ANGELES—A "true to life, authentic" film based on the professional musician is nearing completion at MGM Studios here. It will be released by United Artists next February.

"New York, New York" is the story of a scrambling dance band leader (Robert DeNiro) and an orchestra vocalist (Liza Minnelli) in the halcyon music era of 1945-55 in Manhattan.

Twenty-four old songs and four new ones by John Kander and Fred Ebb of "Cabaret" renown have been recorded for the "New York" soundtrack which UA will handle. One tune, "Happy Endings," runs 11 minutes as Minnelli concludes the film with a climactic routine which begins on a Manhattan rooftop and ends on a theater staircase with 40 whirling, swirling usherettes from Radio City Music Hall.

But to the music industry, of equal pre-release interest are three men, Ralph Burns, Georgie Auld and Clarence Clemons. The film is supposed to reproduce the life of the traveling musician authentically, with music experts controlling the sound of the music.

Burns is in charge of music. Long with Woody Herman, he bagged an

Oscar for his contribution to the screen version of "Cabaret."

Auld, a former sideman with Bunny Berigan, Artie Shaw, Jan Savitt and Benny Goodman, signed on with co-producers Robert Char-toff and Irwin Winkler as a technical adviser, then moved up to a stellar supporting role playing the part of a veteran bandleader who turns his band over to young DeNiro.

Clemons, a 250-pound ex-Maryland State lineman whose potent saxophone has been featured a couple of years with Bruce Springsteen, plays DeNiro's buddy Cecil Powell, a trumpeter.

"Someone else actually blows the horn," says Clemons. "All I do is act. It comes naturally to me with DeNiro's coaching."

Directing the production is Martin Scorsese, a native New Yorker who drew up his own storyboard for every scene, a habit he acquired as a bedridden, asthmatic child when he sketched his own make believe mov-

ies while his friends were out in the streets playing stickball.

Burns says it will be an excellent picture because:

"No one tells us what to do with the music. We chose the songs and we charted them just like in the old days—there are a lot of Woody Herman's Herd sounds throughout the footage.

"We were given total autonomy. We chose the musicians we wanted. We got the sound we sought. I've worked on a lot of big budget pictures but this is the only one where musicians had complete say about the music, and there's more music in 'New York' than any film ever made."

Auld, who came out of Toronto to Brooklyn in the '30s and swiftly established himself as one of the best and most popular tenor saxists of the big band era, is as enthusiastic as Burns.

"The kid who wrote the original
(Continued on page 66)

B'way Musicals To Share Same House, Lower Costs

NEW YORK—Two Broadway shows playing in the same theater on the same day? Or one show doing two shows a day several days a week? That's the plan of producer Norman Kean who is experimenting with alternating two shows. "Me & Bessie" with the revival of the sexual musical "Oh Calcutta" at the Edison Theatre here beginning Sept. 24.

By making this move, Kean expects to almost double the actual operating hours of the Edison to about 26 a week. According to Kean, even though general all-around costs may appear to escalate with the two-show policy, the over-all gross from doubling up will more than offset this.

Kean points out that despite the fact that Broadway theaters are located in a high rent district and are faced with staggering overhead expenses, they are actually used for just about two hours a day, thereby making it virtually impossible for many producers to stay on top of their operating costs.

Under Kean's plan, one play will do two shows a day several days a week, with both plays offering one show on the same day on other days of the week.

The idea for two plays alternating in the same house sounds like

trouble. Kean maintains that his experiment is made less complicated by the fact that sets for both productions are relatively simple and can be quickly and easily changed.

However, he points out that in the case of shows in which elaborate sets are used, the producer can side-step a set-changing problem by putting on another company of the same show to act in additional performances.

Kean selected "Oh Calcutta" for the experiment partly because of the show's past success both on and off Broadway and partly because of the growing popularity of total nudity among erotically minded theatergoers. "Oh Calcutta" played 1,314 performances at its off-Broadway location in 1967-68, before moving to Broadway for another successful run in the 1969-70 season. The show is now on tour in Miami. "Me & Bessie," which bowed in Los Angeles, has been enjoying a successful Broadway run since last December.

Under the planned double-up arrangement, "Oh Calcutta" will play one show each on Mondays and Tuesdays, then "Me & Bessie" will come in on Wednesdays for two shows at 2 p.m. and 8 p.m. "Oh Calcutta" will return on Thursdays for
(Continued on page 66)

Letters To The Editor

Dear Sir:

The Gramophone Company of India (Ltd.) achieved a first by successfully prosecuting two music pirates after a three year legal battle. The pirates were awarded court sentences coupled with fines of approximately \$110 for infringement of copyright by illegally duplicating Hindi film music.

Tape piracy is a flourishing business in India thanks to the difficulty in obtaining evidence to satisfy the courts, the absence of cassettes and the high price of records.

Manufacture of prerecorded cassettes has not been taken up thanks to the government's policy in insisting that 90% of the manufacture should be exported. The meager balance of 10% would not make even the slightest impact in the drive against piracy.

Though the two record companies existant in India, the Gramophone Company and Polydor, put forward the stock claim that disks are being marketed at a reduced profit margin, the current record prices rule high with the often shoddy packaging offering no solace.

Jerry D'Souza
Bombay, India

"Coming Out" is out!

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second album from America's
finest harmony group,
The Manhattan Transfer
is finally out.

**On Atlantic Records
and Tapes**

Produced by Richard Perry
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Music Business Appears Strong

Continued from page 1
of Pickwick International had a banner fourth quarter and year; Handelman Co. had record sales, with profits affected by a heavy computer investment and inventory change, and Schwartz Bros. saw a loss-to-profit turnaround.

On the retail side the Tandy Corp., paced by its 5,000-store Record Shack operation, posted record fourth quarter and fiscal year income and sales; the Harmony Hut retail chain of Schwartz Bros. saw a 20% sales increase, and the 42 Silo/Audio World stores helped the Philadelphia chain turn a year-ago loss to profit. Sam Goody sales continued to rise, but New York and Philadelphia price-cutting situations continue to depress profits.

Among the highlights of most recent quarterly financial reports available:

Warner Communications Inc. music/records division for March-June had pretax profits of \$15.8 million, a 71% gain from the corresponding 1975 quarter, on revenues

of \$96 million, a 43% increase. Total domestic record/tape sales for WB, Atlantic and Elektra/Asylum were the highest of any quarter; WEA International earnings were up 35%, on a 30% sales increase, and WB Music revenues were 30% ahead (Billboard, July 31).

CBS/records Group sales were up 15% for March-June, paced by a strong performance by the domestic division, as CBS International sales increased, although at a slower rate. CBS/Columbia Group, including Columbia House club operations, had sales up 13% for the quarter, continuing to benefit for the resurging consumer economy. CBS Inc. breaks out no quarterly income figures (Billboard, July 24).

RCA Records reported record sales and earnings for the March-June quarter and first six months, part of the best second quarter net profit in RCA Corp.'s 57-year history and the label's 75 years, with no figures or percentages released for the record division (Billboard, July 24).

Capitol Industries-EMI, in-

cluding Capitol Records and Capitol Magnetics, posted record fourth quarter net income of \$4.438 million, or 135% over 1975, on record sales of \$51.8 million, up 70% from the prior year. It capped the best fiscal year ever, with the highest sales in the last six years (Billboard, Aug. 21).

MCA Records and MCA Music combined operations' sales and revenue declined for the third quarter in a row. For the second quarter of fiscal 1976, April-June revenues of \$51.7 million were down 21.5% from a year ago, with operating income of \$10.2 million nearly 47% behind the 1975 pace, as MCA Inc. chairman Lew Wasserman cited "the lower sales level of albums in release."

GRT Corp., including both GRT Records and GRT Music Tapes, posted first quarter sales of \$9.65 million, a 33% gain from a year, with record net income of \$322,000. It was a complete turnaround from the \$216,000 loss the prior year due to losses from the record division, which made "a modest profit contribution" in this year's first quarter.

ABC, Inc., whose ABC Records division returned to profitability in the first quarter, reported that the label had a modest profit for the April-June quarter, ABC Records & Tapes showed slightly higher sales and slightly lower profits, and Word Inc. continued to improve in both revenues and profits. The three companies had produced a combined loss of \$28 million for the last fiscal year, with no quarterly breakouts by ABC Inc.

United Artists division of Transamerica had record sales the first six months and second quarter profits more than double the prior year's April-June figures—\$4.5 million or 125% over the \$2 million in 1975. Most of the gain is attributed to theatrical revenues which reached an all-time high, with the quarterly report noting only "we have strengthened the management team at UA Records and are excited about the long-range prospects," and "UA's music publishing operation achieved record revenues and earnings in 1975."

Columbia Pictures Industries' fourth quarter figures for its combined Arista Records and Screen Gems music publishing wings are not available until Sept. 10, but third quarter sales of \$10.9 million were a 31% gain from 1975, while corporate revenues dipped 9% from the prior year for the same period. Arista itself reported doubled sales and quadrupled profits in the third quarter

(Continued on page 72)

Pickwick In U.K. Boosts Sales 30%

NEW YORK—Net sales for Pickwick International, Inc. (G.B.) Ltd., fully owned subsidiary of Pickwick International, increased 30% to 7.041 million pounds for the fiscal year ended April 30, from 5.397 million pounds in fiscal 1975. Corresponding net income was up 27% to 667,000 pounds, from 523,000 pounds the year before.

As noted in the annual report, these gains were achieved despite the deteriorated U.K. economic condition which depressed the pound versus the dollar, and increased English taxes.

Translated into U.S. dollars, the profit of the British subsidiary was reduced by a one-time unrealized charge of \$318,000. Despite this charge, net income for fiscal 1976 was still an impressive 5% of net sales of \$14.5 million.

Market Quotations

As of closing, Thursday, August 26, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	23	133	35%	35	35%	- 1/2
9%	4%	Ampex	13	89	7%	7%	7%	- 1/2
9%	2%	Automatic Radio	4	19	6%	6%	6%	- 1/2
20%	10%	Avnet	7	118	18%	18%	18%	Unch.
25%	15	Bell & Howell	16	16	20%	20%	20%	- 1/2
61	46%	CBS	11	318	56%	55	55	- 1/2
7%	4%	Columbia Pictures	3	22	5%	5%	5%	Unch.
16%	8%	Craig Corp.	4	11	12%	12%	12%	Unch.
63	47%	Disney, Walt	20	241	48%	47%	48	- 3/4
5%	3%	EMI	8	57	3%	3%	3%	- 1/2
21%	15%	Gulf + Western	4	413	18%	17%	17%	- 1/2
7%	5	Handelman	11	1	5%	5%	5%	Unch.
27	14%	Harman Industries	5	19	20	19%	20	+ 3/4
8%	3%	K-Tel Corp.	4	7	5%	5	5	Unch.
11%	7	Lafayette Radio	6	11	7%	7%	7%	+ 1/2
25%	19%	Matsushita Electronics	14	429	22%	22%	22%	Unch.
36%	28%	MCA	5	129	29	28	28	- 3/4
15%	12%	MGM	7	19	13%	13%	13%	Unch.
65%	52%	3M	24	311	62%	61%	62%	+ 1/2
4%	1%	Morse Electro Products	—	—	—	—	2%	Unch.
59	41%	Motorola Inc.	24	606	52%	52%	52%	+ 1/2
33%	19%	North American Philips	8	21	30	30	30	Unch.
23%	14%	Pickwick International	8	1	17%	17%	17%	- 1/2
5	2%	Playboy	22	12	3%	3%	3%	Unch.
30%	18%	RCA	13	504	27	26%	26%	- 3/4
10%	8%	Sony	28	2574	9%	9	9	- 1/2
40%	16	Superscope	6	47	19	18%	19	+ 1/2
47%	26%	Tandy	8	177	31%	30%	30%	- 1/2
10%	5%	Telecor	6	3	7%	7%	7%	- 1/2
4%	1%	Telex	11	52	3%	3	3	Unch.
7%	2%	Tenna	33	29	3%	3%	3%	+ 1/2
13%	8%	Transamerica	9	402	12%	12%	12%	- 1/2
15	8%	20th Century	11	120	9%	9%	9%	+ 1/2
25%	17%	Warner Communications	22	36	18%	18%	18%	- 1/2
40%	23%	Zenith	15	159	31%	30%	31%	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	66	40	2	2%	M. Josephson	8	5	8	8%
Gates Learjet	3	40	9	9%	Schwartz Bros.	10	0	1%	2%
GRT	5	5	5%	5%	Wallich's M.C.	—	—	1/2	1/2
Goody, Sam	3	0	1%	2%	Kustom Elec.	7	0	2%	3%
Integrity Ent.	3	0	1/2	1/2	Orrox Corp.	0	0	1/4	1
Koss Corp.	6	1	5%	5%	Memorex	7	178	23%	23%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

Goody's 2nd Qtr. Drops

NEW YORK—"There's no question that the competitive pricing situation in the New York metro area has affected profitability both in records and tapes, and hard goods," says George Levy, president of Sam Goody, Inc., in announcing a net loss for the second quarter and first six months of 1976, despite higher sales.

"It's a reflection of current conditions in the industry," he continues, acknowledging that the firm is still feeling some effects from the takeover of six Franklin Music outlets in Philadelphia last year. "By the end of the year we expect the stores there to be a profitable operation," Levy says.

For the quarter ended June 30, sales at the 27 stores rose nearly 12% to more than \$10.45 million, from \$9.337 million a year ago. Net loss was \$215,564, or 32 cents per share, compared with net income of \$70,574, or 11 cents per share, in April-June 1975.

In the first six months of 1976, sales were nearly \$20.9 million, a 15% gain from the \$18.1 million the prior year. Net loss for January-June was \$386,322 or 58 cents per share, versus a profit of \$174,373 or 25 cents per share, versus a profit of \$174,373 or 25 cents per share, for the year-ago period.

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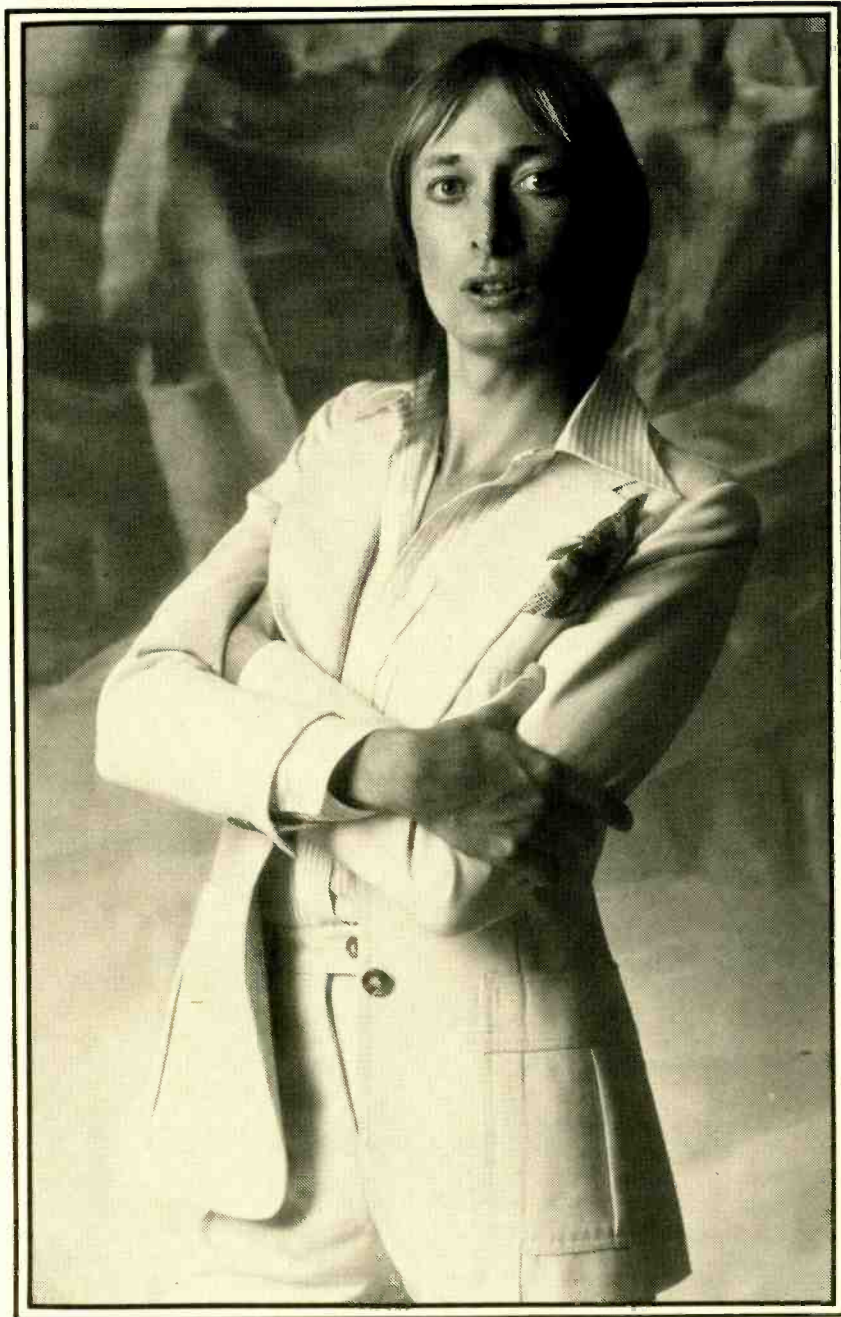
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NARM Meet In Chicago

• Continued from page 1

the newer, younger voices in the industry."

Associate members, including manufacturers, have been limited to one official representative each. All meetings, with the exception of the committee and Young Turks "pre-midyear" planning sessions, will be open to all other segments of NARM and the trade press for the first time, Malamud emphasizes. This is the result of action by the board and manufacturers advisory committee following the March convention in Florida.

Prior to the midyear meeting which officially begins Tuesday (21) with a 6 p.m. dinner, a full planning schedule occupies the prior day, and much of Tuesday, Malamud notes.

Included are an all-day Monday session of the 1977 NARM convention committee chaired by Lou Kwiker of Handleman Co., general chairman, with a board dinner meeting to follow. The convention group will report to the manufacturers advisory committee at a breakfast meeting Tuesday, at which the structure of the convention will be ratified including the theme, keynote speaker and type of business sessions.

In midafternoon Syd Silverman of United Records & Tapes will chair the first meeting of the new "Young Turks" group, who will have the convention outline with which to add their ideas, as well as their thoughts on how they view the industry and NARM.

Later that afternoon, the three separate NARM membership groups will hold their own convention planning sessions to zero in on specifics for their individual roles. Chairmen are George Souvall, Alta Distributing, rackjobbers; John Cohen, Disc Records, retailers, and Gene Silverman, Music Trend Distributing, independent distributors.

Official midyear convention will open with an after-dinner welcome by NARM chairman Dan Heilicher of Heilicher Bros.-J.L. Marsh, followed by a dual presentation by NARM research consultant Joe Cohen.

Part one is a study of comparative pricing in the Northeast, with an analysis of the New York effects on other areas from Washington to Boston by types of stores.

Second part is an in-depth evaluation of the "where" factor (kind of store) in buying habits of the adult market by age group, sex, income level, education and occupation, as another extension of the study presented by Cohen at the March convention.

After breakfast on Wednesday, the membership will split into the three major groups for individual meetings.

- Rackjobbers from 9 to 10:30 will have a followup on their March rap session with manufacturers to discuss problems and opportunities. From 10:30 to noon, along with interested independent distributors, they will hear a security evaluation on warehousing by Bob Curtis of Executive Consultants, who presented a general security talk at the March convention. He has been working with Lieberman Enterprises on the presentation, using several of its locations.

- The indie distributors will have their own rap session from 9 to 10:30, with a special presentation

L.A. RECORD RACK

14,000 Oldies In One-Stop Catalog

LOS ANGELES—Record Rack, local one-stop owned by Sid Talmadge, Sam Ricklin and Jack Lewerke, has developed an oldies catalog of more than 14,000 titles which encompasses swing band and MOR singles in addition to regular rock and soul listings.

"This is a catalog of available titles," says Talmadge, who is responsible for the catalog's birth and development.

Selling for \$7.95, it is also being offered to wholesalers, dealers and broadcasters at \$4.95. The initial print order of 5,000 will accommodate the initial flurry of business, Talmadge says, pointing to the company's intention of offering it domestically and around the world.

"There are no cutouts, no crap," Talmadge boasts about the songs which are categorized alphabetically and in a second section by song title.

Andrews Sisters with Guy Lombardo, Paul Anka, Beach Boys, Charlie Barnet, Beatles, Anita Bryant, Buddy Alan, Jerry Butler,

Duane Eddy, Elvis Presley, Drifters, Loretta Lynn, Frankie Lyman, Supremes, Ted Taylor, Bobby Vee, Volumes, Dionne Warwick, Baby Washington, Roger Williams and Andy Williams, among others.

The book is punched with three holes for a looseleaf binder in case Talmadge adds yearly updates.

"All the product is available either through retail shops or the customer can order from us," Talmadge says.

The project puts Talmadge in the book business first and in the special oldies business second. "There's no cutting the prices of oldies," he says happily.

Listings for the book are supplied by Talmadge's own sources and from Infomax Data Systems of California which produces the computerized list of available titles.

Included in the listings are 21 titles from the Hi-Oldies line, owned by Talmadge and Lewerke. The firm just leased 26 additional masters from the Herald Ember and Old-town catalogs for inclusion in this new venture.

IN DETROIT & L.A.

Violence, Arrests Mar Rock Concerts

LOS ANGELES—Concertgoers in Detroit and Los Angeles met with unexpected misfortunes Aug. 15 as gang violence and mass drug arrests marred planned festivities.

At Detroit's Cobo Hall, a concert by the Average White Band and Kool And The Gang was disrupted by gangs of youths forcing their way into the venue. Several members of the audience were beaten and robbed.

Police did not intervene until the violence spread onto the streets where one woman was raped. Cobo Hall security guards did not ask for police assistance during the show.

from 10:30 to noon for those not involved in the warehouse security aspects of their business.

- Retailers will have a separate security evaluation on typical store operations by Curtis from 9 to 10:30, based on his research with the Record Bar chain at several of its outlets. This will be followed by a retailer rap session from 10:30 to noon.

- The afternoon is devoted to three separate roundtable operations raps, chaired by Jay Jacobs, Knox Records, rackjobbers; Scott Young, Record Bar, retailers, and Joe Simone, Progress Distributing, for indie distributors.

- Neil Bogart of Casablanca will give the midyear keynote talk after the evening reception and dinner, with questions to follow. Thursday breakfast meeting will feature Dr. Steven Star of the Harvard Business School with an in-depth presentation of the marketing opportunities in the adult market—or how to convert record/tape buying potential into added sales.

- The midyear meeting officially ends at noon, but all attendees are invited to lunch and a tour of the sophisticated warehouse operation of Lieberman Enterprises in suburban Elk Grove Village, just a short hop to O'Hare Airport.

STEPHEN TRAIMAN



HAPPY MOMENT—Elton John and Kiki Dee are presented with gold records for their Rocket single "Don't Go Breaking My Heart." The gold certification came during Elton's seven concert engagement at Madison Square Garden. Pictured backstage are Elton, Tony King, executive vice president of Rocket Records and Kiki Dee.

KDK: a TDK 'Pirate' Look-Alike?

By RADCLIFFE JOE

NEW YORK—In a case of "piracy" that is unique to the blank tape industry, a line of blank tapes from Hong Kong, marketed under the KDK label, and packaged with graphics identical to those of TDK,

is being sold in audio shops in New York, Boston and Miami.

The product, a poor quality "cheapie cassette" sells for anywhere from 79 cents for a C-60 to \$1.79 for a C-90, and according to Bud Barger, Eastern regional sales manager for TDK, is deceiving unsuspecting buyers into believing that the product is genuine TDK.

Protests by TDK and the International Tape Assn. to the U.S. Customs Dept. has resulted in that agency circulating its departments to block further imports of the KDK product into this country. However, ITA and TDK officials believe that another line of KDK products are being manufactured here, in which case the Customs Dept. would have no jurisdiction over its distribution.

To ensure that all TDK look-alikes are banned, ITA and TDK officials are meeting in Washington with members of the Federal Trade Commission (FTC) the International Trade Commission (ITC) and the Consumer Fraud Bureau in an effort to find solutions to the problem.

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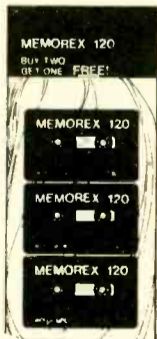
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Fireballet move away from their British influences into a full, intricate American style that is distinctly their own.

Wade Marcus
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Impulse ASD 9318



He's been arranger/conductor for Stevie Wonder, the Temptations, the Miracles, Sylvers, Donald Byrd, and many more. Now here he is on his own.

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Dot DOSD 2056



People have been turning on to Tommy for years. And the last two times are included here: His latest hit, "Young Girl" and "Here Comes That Girl Again."

Hank Thompson
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Dot DOSD 2060



Hank Thompson returns to the beat of the music that brought him the title, "King of Western Swing."

Johnny Carver
Afternoon Delight
ABC-Dot DOSD 2042



Johnny Carver's single, "Afternoon Delight," is a hot summer smash. Now here it is as an album.

Nektar
A Tab In The Ocean
Passport PPSD 98017



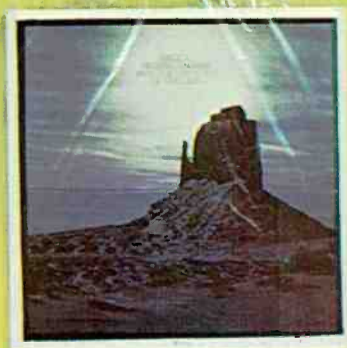
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Passport PPSD 98015



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Pray For The Good Of The Land
Songbird SBLP 268



The latest offering from one of the most widely respected groups on the gospel circuit.

FROM ABC RECORDS & GRT TAPES

abc Records

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Ants 'N' Pants Selling Disks With Clothes

By ED HARRISON

LOS ANGELES—Ants 'N' Pants, a local hip clothing chain with four locations, is expanding into records while employing some uncommon practices to attract customers.

Although only the main store on Hollywood Blvd. is presently stocking albums, plans are underway for rack installations in September at the other locations.

Don Schulman, owner of the store's record department which is named Well Dressed Records, has devised two gimmicks which he hopes will make his operation competitive with other retail outlets.

His first advertised hook is a \$1 discount off any record with a \$25 clothes purchase. Ants 'N' Pants prices are lower than competitive stores and Schulman believes this is a good enough motive to enter the store.

The second gimmick is a listening booth where customers can privately audition an album before purchase.

The record department, in operation for only nine weeks, already has an inventory of nearly 4,000 albums, with all \$6.98 list LPs selling for \$3.98. Schulman claims that gross profits have doubled in the past three weeks.

"We hope to eventually become a complete record store. All we lack now is a classical section, but our

(Continued on page 65)

SAYS STAN CORNYN WEA Gets Kicks With the Unusual

By NAT FREEDLAND

LOS ANGELES—"It's not only George Benson having WEA's highest-ranking platinum album on the current Billboard chart that makes us happy," says Stan Cornyn, executive vice president of Warner Bros. Records, "it's that 'Breezin'" was



Stan Cornyn: keeping the innovations coming.

our first crossover to start in jazz and wind up No. 1 in soul, jazz and the pop chart."

Warner Bros. still gets a special kind of satisfaction from breaking unusual artists via offbeat routes to success, says Cornyn.

"Those of us who have been with this company a long time prefer to think of ourselves as the innovators who shook up the industry by signing Tiny Tim or the Fugs," he says. "If we can still get a Hot 100 single in 1976 with something as off-the-wall as 'Popsicle Toes' by Michael Franks, or sell more than 60,000 units of the first album by an offbeat neo-folkie artist like Leon Redbone, then we don't have to feel like we're the board of General Motors around here yet."

He explains that Redbone and Franks, neither of whom had outside management, were taken on as personal high-priority projects by the WB artist relations department.

Allowing that there were sales doldrums throughout the record-tape market during much of the 1975 over-all recession, Cornyn says, "I can't speak for companies outside WEA, but our 1976 business so far is nothing short of amazing."

Selling both catalog titles and current product at today's market volume would also be impossible without a level of computerized data flow never before utilized by record companies.

"Our present Warner Bros. computer program is 18 months old," says Cornyn. "Each Friday after-

(Continued on page 72)



EXCHANGE PROGRAM—Chicago Mayor Richard Daley accepts a T-shirt from Chicago after presenting the pop group with gold medallions celebrating its 10th anniversary.

Female Roadies For Hire

• Continued from page 1

In the music business six years, Wheatcroft has worked as a loader for various California rock groups and for a couple of years she was employed as a second engineer at Original Sound Studios on the Sunset Strip here.

"We can do it all," she says. "Except I had a call last week for a woman piano tuner and we couldn't fill the order—we're looking for one now."

One of "Sweet Wheats" current clients is the Paradise Theater in Long Beach, an old movie house renovated into an attractive rock venue.

Wheatcroft maintains offices at

Manhattan Beach, Calif. "We help get an act together on single gigs or tours," she notes. "We cost less and do a whole lot more."

Wheatcroft says she turned to her own referral service in "sheer desperation."

Men run the industry, she feels, and while she's not a militant feminist she has, in recent years, become frustrated and angered with the closed door policy of so many groups, managers and agents.

"My approach," she declares, "is not to wave women's lib banners but to kill 'em with kindness. That's what 'Sweet Wheats' is based on and that's why we will succeed."

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Written and Produced by
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14 A Day In The Life Of LARRY UTTAL

Private Stock's president finds albums as enticing as singles

Larry Uttal is like a father watching his baby grow. He has gone from head of well established Bell to launching tiny Private Stock. His entrepreneurial skills are on the line with each decision. Billboard's Stephen Traiman recently spent the day with Uttal to watch the building process. This is his report.

"The busier I am and the more I have to do, the more I get done," maintains Larry Uttal. "Getting out and running my ass off every morning sets me up for the day. I can get along with less sleep now; five hours does me perfect."

The peripatetic boss of Private Stock starts on the tennis court every day at 8 for about 45 minutes at the West Park Racquet Club on the upper West Side. "It's rarely people in the business, but when I visit the West Coast, we sometimes mix tennis and shop-talk," he observes.

Uttal reflects on the way to the office that it's been about two years since Private Stock was set up as corporate entity in July 1974 with EMI backing, and about 21 months of commercial activity since release of the label's first product that October.

Growth has been steady, if not spectacular, and he feels that most important he's succeeded in changing the concept of his own image and the label's from a singles-oriented outfit to an album-breaker as well.

"Overall, it doesn't matter what they say about you that counts," Uttal observes, "but when they stop talking about you,

Private Stock's financial chief also has an updated report from Korvettes on good sales for the "Natural Gas" LP for the second week in a row, which is encouraging news for the anticipated debut of the new single.

Biegel brings in Howard Rosen, the label's director of national promotion; Stan Poses, manager of Eric Carmen and Harvest, one of Private Stock's newer groups, and his aide Don Jenner. The conference is basically about various tacks to take on the promotion blitz planned for Harvest to tie in with its upcoming fall tour.

The conversation ranges from the potential airplay to the importance of public appearance dates for interviews and autograph signings, and their relative importance as far as sales are concerned. Poses says the act will be available for interviews during the tour of mostly campus appearances, including Oct. 7-8 in the New York area, which all acknowledge is a prime target for p.a. promotions.

Answering a question on the relative importance of breaking a single in time for the tour, Biegel points out that it often takes five or six months for a single to "get hot," using Starbuck's "Moonlight Feels Right" as an example. The single went to num-

It's basically very low-key business chatter with the meal, including a discussion of a variety of promotional approaches for the group, and plans by Rachtman for a recording studio facility in the Rockies that would be a real attraction for artists.

After lunch, there's a brief conference with Bob Schwaid, manager of the Troggs, who passes on the report from Austin Roberts that the group's new album is getting nice FM action and now they're going after AM exposure. Schwaid gives Uttal the good news that some new Troggs takes will be ready when he returns from London, and that the group may be in the U.S. later this year. Schwaid would like to break a single first, possibly before the Troggs arrive here.

Uttal confirms his flight plans for the following day, making the comment that it would be nice to afford the Concorde every trip. He took the second flight from Paris to Brazil after MIDEM earlier this year. "It was really exciting and I felt like a pioneer," he recalls.

His call to Nancy Sinatra goes through and they chat about the remix currently underway on her new single, at the Record Plant in New York—her first in some time. "She's really a sweet person," he comments, and he's quite enthusiastic over prospects for the new material.

Three sides are already cut with the final mix done by Lee Hazelwood, her long-time arranger and producer, and he has Kathy call the studio to get a dub for him to take to London so he can hear the finished cuts.

His secretary walks in modeling a gag T-shirt presented by her cohorts, personalized "Larry Who?" It took some cajoling to get her to wear it, but the gift and kidding are typical of the relaxed atmosphere at the label that reflects Uttal's own way of getting things done.

A brief time-out to listen to another demo single that doesn't make the grade. "If I had a dime for every demo that I've dropped in the waste basket," he observes wryly,

Billboard photos by Stephen Traiman
Allan Cohen, Private Stock's vice president-treasurer, and Uttal look over a royalty check from GRT.



Larry Uttal listens to one of the many demo records he receives each week.



Uttal threads the tape of Peter Lemongello cuts to help decide on his debut single.



Artist Peter Lemongello (left), is among those listening to his first single for the label.

that's when you start to worry." He learned that from his mother, who discovered it as a Ziegfeld Follies star, and I've always lived by it."

He's at the office usually by 10 and immediately goes over the mail and calls with Kathy Rowe, his secretary and administrative assistant "who I was lucky to get from Hank Medress and Dave Appell," he smiles.

She sits just outside his office door "so we can maintain eye contact throughout the day," Uttal says, observing that in the relatively short time she's been there, she's already "in sync" with his whims and needs.

Among her important duties is to maintain a ready list of phone calls to fill in any free minute. "I'll take every call unless I'm in a vital meeting, and return every one—the same day if possible," he emphasizes. "It's much more difficult to return them later on, and even the unknowns with a demo tape are worth talking to."

"You never know when the next hit will come through the door, and I always ask them to send it, listen carefully, and let them know just what I think the prospects are."

First item on the morning agenda is a budget and accounting meeting with Allan Cohen, vice president and treasurer, for information he needs to take to London for a week-long visit.

Joe Serling, coordinator of business affairs, brings in some artist contracts to go over. "You have to watch even the smallest details carefully in all respects," Uttal notes, "particularly such items as recording costs, which are just incredible."

Serling also has a detailed memo for the U.K. trip, covering the long list of matters to be covered by Uttal and Beaton during the fast visit. "The priorities are really here in the U.S.," the Private Stock boss explains, "but we anticipate a growing share of market for our British wing, through a combination of local product as well as our artists here with growing Continental appeal."

Irv Biegel, vice president and general manager, sticks his head in to confirm a later get-together on the final decision on which Natural Gas single is to be released, and which Peter Lemongello single will be the first off his LP. The key staff has basically decided on both, but want to make sure today with a go-ahead on both pieces of product.

Cohen walks in with some good news in the form of the regular royalty check from GRT, to whom Private Stock tape rights are licensed. Tapes are doing well on both new artists and the small but growing catalog titles, and Uttal anticipates a steady increase in revenue from this end of the business, which he acknowledges is the only true growth area in both units and dollars.



Uttal analyzes a trade ad.

ber 3 on Billboard's Hot 100 in its 16th week on the chart and stayed there two weeks.

Mike Beaton, the label's U.K. head, calls with the good news that Walter Murphy's "A Fifth Of Beethoven" has hit "Breakers" (equivalent to Billboard's "Bubbling Under") under the Top 50 U.K. chart that week.

Uttal tells Beaton he's bringing over the well-received promotional film on new Private Stock product that was debuted at NARM in Hollywood, Fla., for use of the British staff and customers, and that he's looking forward to spending the week with all of them.

Beverly Weinstein, in charge of production, and aide George Stavrinou come in with color proofs on the new Jose Feliciano album cover. A brief discussion with Uttal covers the merchandising demands—the need for an attention-getting top third or the cover for rackjobber store displays. They agree that the LP has a "grabber" vivid blue background and excellent stylized graphics which looks good for both the merchandising and sales aspects of the album.

He then takes a few minutes to put a demo single on the turntable. He's not that impressed, but reemphasizes that "you have to listen to everything in this business."

The office is well equipped as a listening room with equipment that includes a pair of JBL speakers, a TEAC A-6100 2-track master recorder open reel tape deck, a Kenwood KA 8004 power amplifier, a Thorens TD125 MKII turntable and a TEAC 450 stereo cassette deck with Dolby.

Biegel and Noel Love, vice president, promotion, join Uttal for a final decision on the premiere single release for Lemongello, and the first single off the new "Natural Gas" LP as well.

"If You Walked Away From Me Today" gets the nod for Lemongello, with a close second vote for "Miss You Nights," as Cliff Richard's version of that cut was No. 1 on the U.K. charts.

"The Right Time" gets the nod for Natural Gas, as a straight rock 'n' roll number, as opposed to "I Believe It's Love," an up-tempo rock cut that is a softer cut, although the trio agrees it also has commercial potential.

A timely call from Felix Pappalardi, the Natural Gas producer, comes in, and he agrees on their choice. It's decided to release the single as close as possible to the group's appearance at the New York City Schaefer Music Festival with the J. Geils Band, to get an added argument for initial airplay in the metro area.

Uttal breaks for lunch at one of his regular spots, the Friars Club, where he's extremely active and on the board of governors. Included are Biegel, Love and Peter Rachtman, manager of Flash Cadillac.

"but you've got to listen to every one."

In come Bobby Casper, Lemongello's manager, and Dick Gersh, p.r. counsel for the artist as well as Private Stock. They briefly discuss the young singer's prospects, noting that he'll be getting six figures at his early August week at the suburban Westbury (L.I.) Music Fair that already had a solid advance before any advertising appeared.

"If I had a dime for every demo that I've dropped in the waste basket; you've got to listen to everyone."

A number of tv tapings are already "in the can," including a Dinah Shore appearance they will be seeing later in the afternoon, and an interview with Geraldo Rivera on ABC's "Goodnight America."

Lmongello arrives and Uttal puts on the tape again for another listen to the initial single they've selected for release. They also look over a group of publicity photos to be used for the Westbury appearance and various press releases, deciding on several really good shots that will get prime focus.

Everyone involved with Lemongello is concerned over reports of alleged bootleg LPs of the album that had been turning up by the hundreds in the Metro area, despite the fact that it had been offered strictly through mail order.

"You haven't really arrived in this business until you've been ripped off," Uttal reassures the young artist.

Joining the group are Jay Leipzig, president of the Music Agency Ltd., Private Stock's ad agency, and his art director, John McKenzie, with some initial ideas for the trade ads on Lemongello's first single. All agree that the emphasis should be on the artist's name and the "first" single, with less importance on the title since the expectation is for the artist himself.

The day winds up with the group viewing Lemongello's appearance on the Dinah Show, with Uttal going over a number of last-minute loose ends to be handled the week he's away.

It's been a slightly less hectic day than usual for the Private Stock chief, but one nevertheless running the gamut of activities that keep him on the go. **Art direction: Bernie Rollins**

“Rocks”:
platinum without
a top ten single.

“Home Tonight”:
the top ten single.



New from Aerosmith, on Columbia Records.

Air Personalities: An Oct. 7 Deadline

• Continued from page 16

casters, 950 California St., San Francisco, Calif. 94108.

Air personalities outside of the U.S. and Canada may enter by sending their entries direct to—Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

In Australia, Rod Muir, president of 2SM Group and an advisory of the event this year, will be conducting and selecting representatives for air personality of the year, program director of the year and radio station of the year.

All finalists will be submitted to the awards committee, Los Angeles.

All special programs and public service programs produced at a radio station should be sent to—Jack G. Thayer, president, NBC Radio, National Broadcasting Co., 30 Rockefeller Plaza (Room 293), New York, N.Y. 10020. Thayer's committee will select three finalists in both million-plus and less than a million markets.

All station of the year presentations (including a composite tape of

broadcast day and other programming elements—psas, etc.—of broadcast day and written material) should be sent to—George Burns, Burns Media Consultants, 3054 Dona Marta Dr., Studio City, Calif. 91604. Finalists for both million-plus and less than a million markets in each of the major format categories will be selected.

All radio syndication programs—both regular programs and specials—should be sent to—John Winnaman, KLOS, American Broadcasting Co., 3321 S. LaCienega Blvd., Los Angeles, Calif. 90016. This includes all formats and entries may range from mini-features to massive specials. All should be telescoped. Awards in syndication will be made to: a weekly show, a daily feature, and a special.

All station-produced commercials and public service announcements (but not programs) should be sent to—Chuck Blore, Chuck Blore Creative Services, 1606 N. Argyle St., Hollywood, Calif. 90028.

All program director of the year entries should be sent to—George Burns, Burns Media Consultants,

3054 Dona Marta Dr., Studio City, Calif. 91604. These entries may include bios, ratings documentation, composite aircheck of the station, documentation of station's activities in the community, letters of commendation from general manager and/or air personalities, and other materials.

All entries for international program director of the year and international station of the year should be sent to Claude Hall at Billboard Magazine.

Complete details of competition for other than the air personalities will be featured in a forthcoming issue of Billboard.

Programming Comment

• Continued from page 16

promotion people are constantly on program directors to go on records "out of the box." That's their job—there's nothing wrong with that. In my opinion, there's nothing wrong with program directors taking shots occasionally, if they believe the record is right for their market. In attending the recent Columbia Convention, one of the main thrusts of the company talked about was to break new artists in the future. The bottom line being the promo people would be pushing program directors on new records.

"I've always been one of the program directors who would take a shot at a record. Recent developments have caused me to reflect on that and possibly change my mind. Three cases in point:

(1)—KCBQ goes out of the box on the Johnny Rivers record, "Outside Help." Epic Records fails to get one other radio station on the record. Three days later, Epic takes out full-page ads announcing the new Johnny Nash single. After the promotional people put me on the record, the company doesn't follow through with other stations and further convinces me that they aren't interested in what's happening in San Diego by nationally advertising another single that hasn't yet been released.

(2)—KCBQ goes on a cut selected by Atlantic Records from the new Average White Band album. Four weeks later, Atlantic releases another cut as the single.

(3)—KCBQ goes on "Let It Out" from Gary Wright's album due to listener requests. Eight days later, Warner Bros. releases a different cut as the single.

I don't want you to misunderstand my intentions. I don't have an ax to grind. I'm just saying that when I be-

lieve in a record and the promotional people feel the same way, I would like to be backed up by the record company. What happens is a lack of communication or belief on the part of the a&r people or the company execs, leaving the promotional people with egg on their faces and the program director mad. I guess what I'm saying is that if we go on new product, do us a favor by backing us up.

Too many people in record companies, most promo people excepted, don't understand that a program director's job is on the line every time he adds a new record. The safest thing for any program director to do is play only 15 records so he won't be taking any chances. A program director gets nothing for going on records early. Promo and a&r people get bonuses. Program directors only get the satisfaction of knowing they were right in believing a record was right for their market.

Record companies have been screaming for longer lists for years, claiming radio people were cheating their audience with short lists. I for one have agreed. However, the recent developments I've mentioned plus others I haven't mentioned have led me to the conclusion that it's not radio, but record companies who are responsible for the short lists by not fully backing promo people who talk program directors into taking a shot. If a promo person convinces a program director to take a shot and gets no record company backing, he'll not get another chance with that program director.

Again, I have no ax to grind. KCBQ has a great relationship with most record companies. I'm trying to let the record companies know that they must develop a better line of communication between managers, a&r and promo people or the industry will continue to suffer.

FIRM SUPPLIES RARE RECORDS

You Need Oldies? Call Schlichtings

LOS ANGELES—You wouldn't think that albums by Denis King on Studio 2 Records or Maurice Larcange on Phase 4 Records would be in high demand.

But King, Larcange, Johnny Douglas, Bernard Ebbinghouse, Bobby Crush, Bryan Daly, Georges de Lagaye and dozens of other performers form the nucleus of a fledgling "record search firm" operated here by Jim and Lin Schlichting that specializes in providing virtually unobtainable records to radio stations and radio syndication firms.

Disc-Location was formed about a year ago when Jim Schulke consolidated his Stereo Radio Productions (now Schulke Radio Productions) out of Los Angeles and New York to South Plainfield, N.J. Jim Schlichting, assistant to the president and research and administrative assistant, stayed behind.

Today, the Schlichtings—dressed in blue jeans—might be found diving into stacks of records in obscure warehouses.

"We only go for new product—stuff in mint condition, though it might be fairly old—and we stay out of the collector's domain. Mostly, we deal in cutout albums, but we're also very heavily into imported albums."

Disc-Location had just placed an order for some Japanese beautiful music albums that are unobtainable in the U.S. Currently, he's hunting for more contacts for records in Japan and in Europe.

His clients are radio syndication firms and radio stations. Customers abound as far as Australia where 2CH, 6PR, 4KQ have used his services.

And his services are various. Every couple of months he sends out a fresh list of albums that he has on hand. These include easy listening, contemporary, jazz, oldies, country, MOR, and classical. As last February, he was able to accept orders for all product in current catalogs in Great Britain. And, if an album was no longer available on domestic product, he put it on backorder in case he or his wife Lin happened to

find it in some regular warehouse search.

Disc-Location is also willing to take a client's "want list" and try to dig up those albums somewhere.

Disc-Location will also provide a basic catalog of records for a radio station changing its format.

"Eventually, we plan to set up a full-service operation and to act as a clearing house for programming consultants, management consultants, engineers."

His prices for his services vary. For regular product, it may be as low as \$2.50 an album, especially if it is a cutout that he managed to buy for less than \$2. On a particular imported album that he may have to spend considerable time seeking, the price may be \$6.50.

And Schlichting says that business is good. "The inconsistencies of record service by record companies helps."

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Signature _____

You can charge your registration if you wish:

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Address _____ Phone: _____

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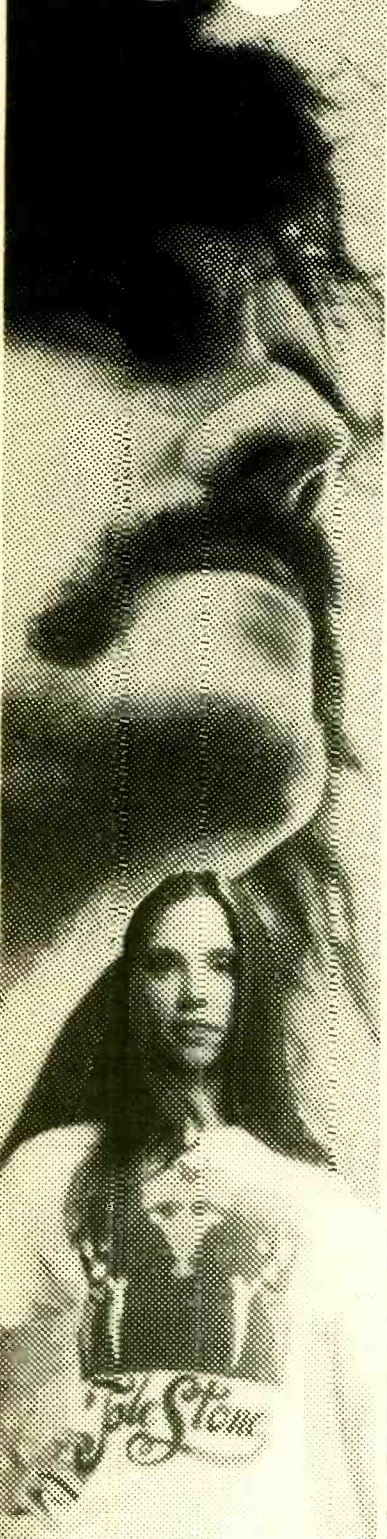
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Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

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Narrator: Bill Todd, WDAI

MIAMI: INSIDE OUT

Airchecks of:
96X, WQAM, WIOD, Zeta 4, Y100
Special morning drive article.
WCFL's final moments of rock.
Interview with Gerry Peterson, KCBO.
Narrator: Bobby Ocean, KHJ

SAN FRANCISCO CLOSE-UP

Airchecks of:
KDIS, KLIV, K101, KYA, KYA-FM
Special article on B100-FM, San Diego.
Interview with BILLBOARD's
Claude Hall.
Narrator: Mark Driscoll



INSIDE ST. LOUIS

Airchecks of:
KXOK, KADI, KADI-FM, KSLO, KATZ
Special article on WVBF, Boston.
Interview with Bob Hamilton, Radio
Quarterly Report.
Narrator: J.J. Jeffrey, WBLM

THE PITTSBURGH STORY

Airchecks of:
KDKA, 13Q, WTAE, WTAE-FM, WPEZ,
WYDD
Special production article from Don
Elliot, KIIS, Los Angeles.
Interview (Part I) with Don Imus by
Alison Steele.
Narrator: Chuck Buell

ATLANTA: IN FOCUS

Airchecks of:
96ROCK, WIIN, WAOK, Z93, WQXI,
WQXI-FM
Special article by John Sebastian, P.D.,
KDWB, Minneapolis-St. Paul.
Interview (Part II) with Don Imus.
Narrator: Larry Lujack, WCFL

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/26/76)

TOP ADD ONS - NATIONAL

- RICK DEES—Disco Duck (RSO)
- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- LINDA RONSTADT—That'll Be The Day (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.

Pacific Southwest Region

TOP ADD ONS:

- JEFFERSON STARSHIP—With Your Love (Grunt)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- (D) TAVARES—Heaven Must Be Missing An Angel (Capitol)

PRIME MOVERS:

- RICK DEES—Disco Duck (RSO)
- CHICAGO—If You Leave Me Now (Columbia)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)

BREAKOUTS:

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- WILD CHERRY—Play That Funky Music (Sweet City)

KHJ—Los Angeles

- FLEETWOOD MAC—Say You Love Me (Reprise)
- JEFFERSON STARSHIP—With Your Love (Grunt)

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 23-13

- WAR—Summer (U.A.) 17-11

KIIS—Los Angeles

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- NEIL DIAMOND—Don't Think, Feel (Columbia)

- ★ OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA) 26-19

D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 10-5

KEYZ—Anaheim

- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- PETER FRAMPTON—Do You Feel (A&M)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 17-10
- ★ DR. HOOK—A Little Bit More (Capitol) 28-22

KFXM—San Bernardino

- ORLEANS—Still The One (Asylum)
- JEFFERSON STARSHIP—With Your Love (Grunt)

D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 14-6

- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 26-18

KCBQ—San Diego

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 22-15
- ★ ORLEANS—Still The One (Asylum) 11-7

KAFY—Bakersfield

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 3-1

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 7-5

KRIZ—Phoenix

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- ★ WILD CHERRY—Play That Funky Music (Sweet City)

D★ BOZ SCAGGS—Lowdown (Columbia) 14-8

- FLEETWOOD MAC—Say You Love Me (Reprise) 18-15

PRIME MOVERS - NATIONAL

- CHICAGO—If You Leave Me Now (Columbia)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- RICK DEES—Disco Duck (RSO)

KJOY—Stockton, Calif.

- AVERAGE WHITE BAND—Queen Of My Soul (Atlantic)
- ★ NATALIE COLE—Mr. Melody (Capitol)
- ★ SONS—Imagination Sake
- ★ ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century) 27-17
- ★ LADY FLASH—Street Singin' (RSO) 29-19

KGW—Portland

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century)
- ★ ORLEANS—Still The One (Asylum) 30-21
- ★ EDDIE RABBITT—Rocky Mountain Music (Elektra) 24-18

KISN—Portland

- DIANE BROOKS—Kinky Love (Warner/Reprise)
- ★ KISS—Bath (Casablanca)
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 29-21

D★ BOZ SCAGGS—Lowdown (Columbia) 17-10

KING—Seattle

- BOZ SCAGGS—Lowdown (Columbia)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ CHICAGO—If You Leave Me Now (Columbia) 19-10
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 10-4

KJRB—Spokane

- EARTH, WIND & FIRE—Getaway (Columbia)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ GEORGE BENSON—This Masquerade (W.B.) 11-7

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 15-11

KTAC—Tacoma

- RICK DEES—Disco Duck (RSO)
- SILVER—Wham Bam Shang-A-Lang (Arista) 19-11
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 16-12

KCPX—Salt Lake City

- ★ PAUL DAVIS—Superstar (Bang) 22-22
- BAY CITY ROLLERS—I Only Wanna Be With You (Arista)
- ★ BARRY MANN—The Prince & The Punk (Arista) 17-12

D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 20-16

KRSP—Salt Lake City

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- HALL & OATES—She's Gone (Atlantic)
- ★ RICK DEES—Disco Duck (RSO) 18-1
- ★ BARRY MANN—The Prince And The Punk (Arista) 22-17

KTLK—Denver

- FLASH CADILLAC & CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- ★ RICK DEES—Disco Duck (RSO) 14-1
- ★ PAUL DAVIS—Superstar (Bang) 32-26

North Central Region

TOP ADD ONS:

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- BEACH BOYS—It's O.K. (Brother/Reprise)

PRIME MOVERS:

- ORLEANS—Still The One (Asylum)
- (D) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- JEFFERSON STARSHIP—With Your Love (Grunt)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA)
- ABBA—Fernando (Atlantic)
- HALL & OATES—She's Gone (Atlantic)

CKLW—Detroit

- DR. HOOK—A Little Bit More (Capitol)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ★ NONE

WTAC—Flint, Mich.

- OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 26-6
- ★ DR. HOOK—A Little Bit More (Capitol) 7-4

WGRD—Grand Rapids

- CLIFF RICHARD—Devil Woman (Rocket)
- HALL & OATES—She's Gone (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 20-6
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 18-7

Z-96 (WZZM-FM)—Grand Rapids

- EARTH, WIND & FIRE—Getaway (Columbia)
- BOZ SCAGGS—Lowdown (Columbia)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 29-15
- ★ HEART—Magic Man (Mushroom) 13-7

WAKY—Louisville

- BROTHERS JOHNSON—Get The Funk Outta Ma Face (A&M)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 17-10
- ★ HALL & OATES—She's Gone (Atlantic) 19-12

WBGW—Bowling Green

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA)
- ★ DR. HOOK—A Little Bit More (Capitol) HB-14
- ★ PAUL DAVIS—Superstar (Bang) HB-22

WGCL—Cleveland

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ABBA—Fernando (Atlantic)
- ★ ORLEANS—Still The One (Asylum) 16-6
- ★ RICK DEES—Disco Duck (RSO/Fretone) HB-24

WIXY—Cleveland

- GALLAGHER & LYLE—Heart On My Sleeve (A&M)
- ABBA—Fernando (Atlantic)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 38-33
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 18-15

WSAI—Cincinnati

- BEACH BOYS—It's O.K. (Brother/Reprise)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 28-15

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 10-3

Q-102 (WKRC-FM)—Cincinnati

- CLIFF RICHARD—Devil Woman (Rocket)
- BOZ SCAGGS—Lowdown (Columbia)
- ★ ORLEANS—Still The One (Asylum) 25-19
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 10-7

WCOL—Columbus

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- BEACH BOYS—It's O.K. (Brother/Reprise)
- ★ RICK DEES—Disco Duck (RSO/Fretone) 28-10
- ★ ORLEANS—Still The One (Asylum) 25-13

WCUE—Akron, Ohio

- RICK DEES—Disco Duck (RSO/Fretone)
- DOOBIE BROS.—Wheels Of Fortune (W.B.)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 24-15
- ★ HALL & OATES—She's Gone (Atlantic) 29-24

13-Q (WKTQ)—Pittsburgh

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- BOZ SCAGGS—Lowdown (Columbia)
- ★ HALL & OATES—She's Gone (Atlantic) 21-14
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 16-11

BREAKOUTS - NATIONAL

- ABBA—Fernando (Atlantic)
- HALL & OATES—She's Gone (Atlantic)
- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

WPEZ—Pittsburgh

- HALL & OATES—She's Gone (Atlantic)
- AVERAGE WHITE BAND—Queen Of My Soul (Atlantic)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 15-7
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 14-9

WRIE—Erie, Pa.

- OLIVIA NEWTON-JOHN—Don't Stop Believin' (MCA)
- CHICAGO—If You Leave Me Now (Columbia)
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 16-11
- ★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 17-12

WJET—Erie, Pa.

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- RICK DEES—Disco Duck (RSO/Fretone)
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 26-19
- ★ ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century) 30-24

Southwest Region

TOP ADD ONS:

- LINDA RONSTADT—That'll Be The Day (Asylum)
- HALL & OATES—She's Gone (Atlantic)
- STEVE MILLER BAND—Rock'n Me (Capitol)

PRIME MOVERS:

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

BREAKOUTS:

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- RICK DEES—Disco Duck (RSO)
- ABBA—Fernando (Atlantic)

KILT—Houston

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ HALL & OATES—She's Gone (Atlantic) 40-27
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 23-17

KRBE—Houston

- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- HALL & OATES—She's Gone (Atlantic)
- D★ BOZ SCAGGS—Lowdown (Columbia) 25-11
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 22-16

KLIF—Dallas

- FIREBALL—You Are The Woman (Atlantic)
- ABBA—Fernando (Atlantic)
- ★ CHICAGO—If You Leave Me Now (Columbia) 17-11
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 14-9

KNUS-FM—Dallas

- CLIFF RICHARD—Devil Woman (Rocket)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- D★ BOZ SCAGGS—Lowdown (Columbia) HB-14
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 25-17

KFJZ—Ft. Worth

- LINDA RONSTADT—That'll Be The Day (Asylum)
- ★ CHICAGO—If You Leave Me Now (Columbia) 12-8
- ★ ORLEANS—Still The One (Asylum) 16-13

KINT—El Paso

- SILVER—Wham Bam Shang-A-Lang (Arista)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ NONE

WKY—Oklahoma City

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 16-13
- ★ CLIFF RICHARD—Devil Woman (Rocket) 10-8

KOMA—Oklahoma City

- RICK DEES—Disco Duck (RSO)
- HALL & OATES—She's Gone (Atlantic)
- ★ DR. HOOK—A Little Bit More (Capitol) 24-15
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 14-8

KAKC—Tulsa

- BEACH BOYS—It's O.K. (Brother/Reprise)
- ★ HEART—Magic Man (Mushroom)
- ★ ORLEANS—Still The One (Asylum) HB-25
- D★ BOZ SCAGGS—Lowdown (Columbia) HB-26

KELI—Tulsa

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century)
- ★ ORLEANS—Still The One (Asylum) 19-12
- ★ CLIFF RICHARD—Devil Woman (Rocket) 12-7

WTIX—New Orleans

- RICK DEES—Disco Duck (RSO)
- HALL & OATES—She's Gone (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 14-11
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 12-10

KEEL—Shreveport

- ★ STEVE MILLER BAND—Rock'n Me (Capitol)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 22-16
- ★ ORLEANS—Still The One (Asylum) 23-18

Midwest Region

TOP ADD ONS:

- (D) BOZ SCAGGS—Lowdown (Columbia)
- RICK DEES—Disco Duck (RSO)
- STEVE MILLER BAND—Rock'n Me (Capitol)

PRIME MOVERS:

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

BREAKOUTS:

- HALL & OATES—She's Gone (Atlantic)
- HEART—Magic Man (Mushroom)
- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

WLS—Chicago

- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ★ CLIFF RICHARD—Devil Woman (Rocket)
- ★ CHICAGO—If You Leave Me Now (Columbia) 16-3
- ★ HEART—Magic Man (Mushroom) 39-26

WDHF—Chicago

- RICK DEES—Disco Duck (RSO/Fretone)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- D★ BOZ SCAGGS—Lowdown (Columbia) 25-16
- ★ CHICAGO—If You Leave Me Now (Columbia) 14-8

WVON—Chicago


- JOHN VALENTI—Anything You Want (Ariola America)
- FIRST CLASS—Me And My Gemini (All Platinum)
- D★ UNDISPUTED TRUTH—You + Me = Love (Whitfield) 39-24
- ★ BETTY WRIGHT—If I Ever Do Wrong (Alston) 29-22

WNDE—Indianapolis

- BOZ SCAGGS—Lowdown (Columbia)
- ★ HEART—Magic Man (Mushroom)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 29-12
- ★ RICK DEES—Disco Duck (RSO/Fretone) 30-16

(Continued on page 22)

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“You Gotta Make Your Own Sunshine”

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from HARPERS BIZARRE

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Billboard Singles Radio Action

Based on station playlists through Thursday (8/26/76)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 20

WOKY—Milwaukee

• DR. HOOK—A Little Bit More (Capitol)

D • BOZ SCAGGS—Lowdown (Columbia)

★ CHICAGO—If You Leave Me Now (Columbia) 22-14

★ JEFFERSON STARSHIP—With Your Love (Grunt) 25-18

WZUU—Milwaukee

D • TAVARES—Heaven Must Be Missing An Angel (Capitol)

• HALL & OATES—She's Gone (Atlantic)

★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 9-3

★ HEART—Magic Man (Mushroom) 14-10

WIRL—Peoria, Ill.

• DR. HOOK—A Little Bit More (Capitol)

• CHICAGO—If You Leave Me Now (Columbia)

★ WILD CHERRY—Play That Funky Music (Sweet City) 18-7

D ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 16-6

KSLQ—St. Louis

• CHICAGO—If You Leave Me Now (Columbia)

• ERIC CARMEN—Sunrise (Arista)

★ NONE

★

KXOK—St. Louis

• HALL & OATES—She's Gone (Atlantic)

•

★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 13-9

★ BELLAMY BROS.—Satin Sheets (Warner/Curb) 14-10

KIOA—Des Moines

• HEART—Magic Man (Mushroom)

• GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

★ WILD CHERRY—Play That Funky Music (Sweet City) 23-15

D ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 12-7

KDWB—Minneapolis

• RICK DEES—Disco Duck (RSO/Fretone)

•

★ CHICAGO—If You Leave Me Now (Columbia) 24-11

D ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 21-13

WDGY—Minneapolis

D • BOZ SCAGGS—Lowdown (Columbia)

• WAR—Summer (U.A.)

★ WILD CHERRY—Play That Funky Music (Sweet City) 12-7

★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 13-8

KSTP—Minneapolis

• BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

• STEVE MILLER BAND—Rock'n Me (Capitol)

★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 26-16

★ HALL & OATES—She's Gone (Atlantic) 23-15

WHB—Kansas City

• BARRY DeVORZON & PERRY BOTKINS JR.—Nadia's Theme (A&M)

•

★ WAR—Summer (U.A.) 20-13

★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 13-8

KOIL—Omaha

D • EARTH, WIND & FIRE—Getaway (Columbia)

• BEACH BOYS—It's O.K. (Brother/Reprise)

★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-3

★ WILD CHERRY—Play That Funky Music (Sweet City) 14-5

KKLS—Rapid City, S.D.

• BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

• STEVE MILLER BAND—Rock'n Me (Capitol)

★ WILD CHERRY—Play That Funky Music (Sweet City) 15-9

★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 14-10

KQWB—Fargo, N.D.

• STEVE MILLER BAND—Rock'n Me (Capitol)

• PAUL DAVIS—Superstar (Bang)

★ CHICAGO—If You Leave Me Now (Columbia) 29-15

★ WILD CHERRY—Play That Funky Music (Sweet City) 15-7

Northeast Region

• TOP ADD ONS:

RICK DEES—Disco Duck (RSO)

FLEETWOOD MAC—Say You Love Me (Reprise)

(D) EARTH, WIND & FIRE—Getaway (Columbia)

★ PRIME MOVERS:

(D) BOZ SCAGGS—Lowdown (Columbia)

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

GEORGE BENSON—This Masquerade (W.B.)

★ BREAKOUTS:

BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

CHICAGO—If You Leave Me Now (Columbia)

LINDA RONSTADT—That'll Be The Day (Asylum)

WABC—New York

D • EARTH, WIND & FIRE—Getaway (Columbia)

• FLEETWOOD MAC—Say You Love Me (Reprise)

D ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 12-4

★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 17-10

WPXI—New York

• STEVE MILLER BAND—Rock'n Me (Capitol)

• BARRY MANILOW—This One's For You (Arista)

★ CHICAGO—If You Leave Me Now (Columbia) 20-11

D ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 10-4

WWRL—New York

• LOVE UNLIMITED ORCHESTRA—My Sweet Summer Suite (20th Century)

• NORMAN CONNORS—You Are My Starship (Buddah)

★ BETTY WRIGHT—If I Ever Do Wrong (Alston) 13-4

★

WPTR—Albany

• BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

• RICK DEES—Disco Duck (RSO/Fretone)

★ CLIFF RICHARD—Devil Woman (Rocket) 28-11

★ BOZ SCAGGS—Lowdown (Columbia) 20-14

WTRY—Albany

• BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)

• LADY FLASH—Street Singin' (RSO)

D ★ BOZ SCAGGS—Lowdown (Columbia) 23-10

★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 18-8

WKBW—Buffalo

• CHICAGO—If You Leave Me Now (Columbia)

• LINDA RONSTADT—That'll Be The Day (Asylum)

★ HELEN REDDY—I Can't Hear You No More (Capitol) 18-13

★ GEORGE BENSON—This Masquerade (W.B.) 16-12

WYSL—Buffalo

• HELEN REDDY—I Can't Hear You No More (Capitol)

• MICHAEL FRANKS—Popsicle Toes (Reprise)

★ CHICAGO—If You Leave Me Now (Columbia) 12-4

D ★ BOZ SCAGGS—Lowdown (Columbia) 26-18

WBBF—Rochester, N.Y.

• ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century)

D • TAVARES—Heaven Must Be Missing An Angel (Capitol)

★ BEACH BOYS—It's O.K. (Brother/Reprise) 30-19

D ★ BOZ SCAGGS—Lowdown (Columbia) 26-17

WRKO—Boston

• RICK DEES—Disco Duck (RSO/Fretone)

• PETER FRAMPTON—Do You Feel (A&M)

★ FLEETWOOD MAC—Say You Love Me (Sweet City) 15-9

★ GEORGE BENSON—This Masquerade (W.B.) 16-10

WBZ-FM—Boston

• RICK DEES—Disco Duck (RSO/Fretone)

• ABBA—Fernando (Atlantic)

★ GEORGE BENSON—This Masquerade (W.B.) 16-8

D ★ BOZ SCAGGS—Lowdown (Columbia) 18-12

WVBF-FM—Boston

• JAMES TAYLOR—Shower The People (W.B.)

• LADY FLASH—Street Singin' (RSO)

★ NONE

★

WORC—Worcester, Mass.

• FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)

• ABBA—Fernando (Atlantic)

★ LINDA RONSTADT—That'll Be The Day (Asylum) 21-14

★ LADY FLASH—Street Singin' (RSO) 16-12

WDRG—Hartford

• BEACH BOYS—It's O.K. (Brother/Reprise)

• ABBA—Fernando (Atlantic)

D ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 16-8

★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 26-18

WPRO—Providence

D • BOZ SCAGGS—Lowdown (Columbia)

• NEIL SEDAKA—You Got To Make Your Own Sunshine (Rocket)

★ HALL & OATES—She's Gone (Atlantic) 25-15

D ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 13-6

Mid-Atlantic Region

• TOP ADD ONS:

HEART—Magic Man (Mushroom)

RICK DEES—Disco Duck (RSO)

JAMES TAYLOR—Shower The People (W.B.)

★ PRIME MOVERS:

CHICAGO—If You Leave Me Now (Columbia)

RICK DEES—Disco Duck (RSO)

(D) BOZ SCAGGS—Lowdown (Columbia)

★ BREAKOUTS:

BEACH BOYS—It's O.K. (Brother/Reprise)

ABBA—Fernando (Atlantic)

JEFFERSON STARSHIP—With Your Love (Grunt)

WFIL—Philadelphia

• JAMES TAYLOR—Shower The People (W.B.)

• ABBA—Fernando (Atlantic)

★ RICK DEES—Disco Duck (RSO/Fretone) HB-22

★ FLEETWOOD MAC—Say You Love Me (Reprise) HB-24

WIBG—Philadelphia

• CHICAGO—If You Leave Me Now (Columbia)

• JEFFERSON STARSHIP—With Your Love (Grunt)

★ NONE

★

WIFI-FM—Philadelphia

• BEACH BOYS—It's O.K. (Brother/Reprise)

• HEART—Magic Man (Mushroom)

D ★ BOZ SCAGGS—Lowdown (Columbia) 12-5

★ ORLEANS—Still The One (Asylum) 13-7

WPGC—Washington

• HEART—Magic Man (Mushroom)

• MARILYN McCOO & BILLY DAVIS—You Don't Have To Be A Star (ABC)

★ RICK DEES—Disco Duck (RSO/Fretone) HB-18

D ★ BOZ SCAGGS—Lowdown (Columbia) 18-13

WOL—Washington

• O'JAYS—Message In Our Music (Phila. Int'l.)

• BAR-KAYS—Shake Your Rump To The Funk (Mercury)

★ BROTHERTO BROTHER—Chance With You (Turbo) 15-6

★ MARVIN GAYE—After The Dance (Tamla) 12-9

WGH—Washington

• RICK DEES—Disco Duck (RSO/Fretone)

• STARBUCK—I Got To Know (Private Stock)

★ CHICAGO—If You Leave Me Now (Columbia) 30-21

D ★ BOZ SCAGGS—Lowdown (Columbia) 20-14

WCAO—Baltimore

• BEACH BOYS—It's O.K. (Brother/Reprise)

• RICK DEES—Disco Duck (RSO/Fretone)

★ CHICAGO—If You Leave Me Now (Columbia) 25-15

★ ORLEANS—Still The One (Asylum) 13-8

WYRE—Baltimore

• JAMES TAYLOR—Shower The People (W.B.)

• LINDA RONSTADT—That'll Be The Day (Asylum)

★ CHICAGO—If You Leave Me Now (Columbia) 22-14

★ CLIFF RICHARD—Devil Woman (Rocket) 17-10

WLEE—Richmond, Va.

• RICK DEES—Disco Duck (RSO/Fretone)

• HEART—Magic Man (Mushroom)

★ ORLEANS—Still The One (Asylum) 20-13

★ HALL & OATES—She's Gone (Atlantic) 25-19

Southeast Region

• TOP ADD ONS:

RICK DEES—Disco Duck (RSO)

FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)

(D) EARTH, WIND & FIRE—Getaway (Columbia)

★ PRIME MOVERS:

JEFFERSON STARSHIP—With Your Love (Grunt)

COMMODORES—Just To Be Close To You (Motown)

HALL & OATES—She's Gone (Atlantic)

★ BREAKOUTS:

KISS—Beth (Casablanca)

SILVER—Wham Bam Shang-A-Lang (Arista)

ABBA—Fernando (Atlantic)

WQXI—Atlanta

• RICK DEES—Disco Duck (RSO/Fretone)

D • BOZ SCAGGS—Lowdown (Columbia)

★ ORLEANS—Still The One (Asylum) 20-10

D ★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 14-7

Z-93 (WZGC-FM)—Atlanta

• SILVER—Wham Bam Shang-A-Lang (Arista)

• COMMODORES—Just To Be Close To You (Motown)

★ CHICAGO—If You Leave Me Now (Columbia) 20-13

★ DR. HOOK—A Little Bit More (Capitol) 12-8

WBBQ—Atlanta

• LINDA RONSTADT—That'll Be The Day (Asylum)

• BAY CITY ROLLERS—I Wanna Be With You (Arista)

D ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 21-14

★ RICK DEES—Disco Duck (RSO/Fretone) 12-6

WFOM—Atlanta

New Companies

Christopher Group Productions Inc., an independent record production company, formed in Riverdale, N.Y., by Christopher and Marion Spierer. Also formed are two publishing firms, Space Angel Music Co. and Crystal Star Music Co., Inc. First product includes LPs by Custer's Last Band and DeBora. Address of the firm is 555 Kappock St. (212) 548-1230.

SingMet Entertainment Corp. has been launched by Stephen Metz and Steven Singer, owners of New York's Beacon Theater, for concert promotions. They will work in conjunction with Howard Stein of Towne House Concerts, with initial pop shows at the Beacon later this month. SingMet is at 303 Fifth Ave., N.Y. (212) 686-6670.

Tops In Entertainment, Inc., a management/promotion/booking

Classics Reissued

LOS ANGELES—A&M Records has added a number of classic "Forget Me Not" singles to its catalog. Among the additions are Ike & Tina Turner's "River Deep, Mountain High"/"I'll Never Need More Than This"; "The More I See You"/"There Will Never Be Another You." by Chris Montez; Joan Baez's "Forever Young"/"Diamonds & Rust," and Captain & Tennille's "Love Will Keep Us Together"/"The Way I Want To Touch You."

agency launched by James "Dickie" Hazley at Box 474, Granville, Ohio 43023, (614) 344-9029, 8890. First acts signed are singer Thelma Jones and comedian Bill Grosscup.

Broken Drum Records organized by Al Breaux and Fred Blakeslee at 4705 Terry Lake Rd., Fort Collins, Colo. (303) 484-1260. Currently touring with the Tiny Harris Show, Breaux's first release is his own single "Get It On/Wipe Out (Part II)."

H.R.B. Productions, Inc., has been formed in Cincinnati to handle the new country music line recently introduced by QCA Records. Principles include Vern Hawk, Frank Ruhl and Edward R. Bosken. Initial country release is Con Archer's "A Thing Called Sadness" and Denny Rice's "Family Man."

Makemore Music Publishing launched in Los Angeles by composer/producer John Beal who has been associated with Mitzi Gaynor, Johnny Mathis and the Carpenters. Firm is located at 1239 Appleton Way, Venice, Calif. (213) 396-4155.

'Howzat' To UA

LOS ANGELES—United Artists Music has acquired publishing rights to "Howzat" by Australian group Sherbet for U.S. and Canada.



UJA HONOREE—Morris Levy, Roulette president and chairman of the 1976 Music Industry Division of the UJA dinner/dance, reviews plans with Thea Zavin, BMI senior vice president and 1976 music executive of the year to be honored at the Oct. 30 affair in the Yew York Hilton.

Ho Goes ABC-TV

HONOLULU—Hawaii's music will be showcased on ABC-TV this fall in a series hosted by Don Ho. Bob Banner is executive producer.

Twofers By MCA

LOS ANGELES—MCA Records will release 14 double LP sets at the end of August as part of the company's twofer catalog. The new releases feature "The Best Of" the Andrews Sisters, the Castillians, Pete Fountain, Earl Grant, Dick Haymes, Al Hibbler, Billie Holiday & Ella Fitzgerald, Bert Kaempfert, Ted Lewis, Rafael Mendez, Lawrence Welk, Andy Kirk, Roger Williams and Chick Webb with Ella Fitzgerald.

Sedaka, Harper's Bizarre Complete With Same Song

LOS ANGELES—Recently established Forest Bay Company of Santa Cruz, Calif., whose first product by Harpers Bizarre was enthusiastically received, is bracing itself for some stiff competition from MCA because of the simultaneous releases of Neil Sedaka's "You Gotta Make Your Own Sunshine" and the Bizarre's interpretation of the same song.

In choosing the Sedaka tune for single release, Forest Bay was unaware of MCA's plans to release the same song pulled from Sedaka's "Steppin' Out" LP.

"Sedaka has enormous selling power with MCA behind him, but we're going to give it a hammerhead attack," says James Scoppettone of Forest Bay.

Although the song didn't appear on the Bizarre album, Forest Bay decided to enhance the LP's commercial appeal by remixing the B side with two more contemporary songs. Dropped from the album were "Banana King Louie" and "That's The Way It Was." Harpers Bizarre had a hit in 1967 with Simon & Garfunkel's "Feeling Groovy" and Forest Bay is aiming at duplicating the commercial success of a contemporary song.

It took three days to record the two new songs and one day to remix the side. Scoppettone believes the extra production costs will be worth it now that the album has a solid commercial hook.

Oddly enough, the revamped bizarre LP will be the third version of

the same album. The initial album jacket had illegible lettering making the group's name indistinguishable on the racks. The second version will contain the remixed B side.

"The changes and expenses in the album indicates we're going to be an aggressive factor in the market," says Scoppettone.

Shadybrook Ships A 'Mystic Moods'

LOS ANGELES—Shadybrook Records shipped the first new Mystic Moods LP—"Being With You"—and label president Joe Sutton reports being immediately back ordered. "Before distributors got the first shipments, they were reordering," Sutton claims, adding that 25,000 were shipped initially and back orders now account for about 20,000 more. Brad Miller, a partner in the record company, is executive producer of the Mystic Moods; Don McGinnis produced the music in Europe.

Not only is this the first major "hit" for the fledgling label, "but it's the first time in my record career I've been back ordered," Sutton says.

Eisenrod Dies

NEW YORK—Benjamin Eisenrod, formerly comptroller of UA Records and UA Music Co., died Aug. 18 at age 64. Associated with UA for 10 years, he had joined the company from Columbia Pictures. His widow, Estelle, survives.

SEPTEMBER 4, 1976, BILLBOARD

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I CAN'T LIVE A DREAM
I CAN'T LIVE A DREAM
I CAN'T LIVE A DREAM
I CAN'T LIVE A DREAM
I CAN'T LIVE A DREAM
I CAN'T LIVE A DREAM
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Billboard Album Radio Action

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

Based on station playlists through Thursday (8/26/76)

Top Add Ons-National

- AMERICAN FLYER—(United Artists)
- MIKE GREENE—Midnight Mirage (Mercury)
- FLO & EDDIE—Moving Targets (Columbia)
- BOSTON—(Epic)

Top Requests/Airplay-National

- JEFFERSON STARSHIP—Spitfire (Grunt)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ORLEANS—Waking & Dreaming (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)

National Breakouts

- MIKE GREENE—Midnight Mirage (Mercury)
- FLO & EDDIE—Moving Targets (Columbia)
- HERBIE HANCOCK—Secrets (Columbia)
- JUDY COLLINS—Bread & Roses (Elektra)

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:

- MIKE GREENE—Midnight Mirage (Mercury)
- AMERICAN FLYER—(United Artists)
- HERBIE HANCOCK—Secrets (Columbia)
- JUDY COLLINS—Bread & Roses (Elektra)

★TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- STEVE MILLER—Fly Like An Eagle (Capitol)

BREAKOUTS:

- MIKE GREENE—Midnight Mirage (Mercury)
- HERBIE HANCOCK—Secrets (Columbia)
- JUDY COLLINS—Bread & Roses (Elektra)
- MOTHER'S FINEST—(Epic)

KMET-FM—Los Angeles

- PARIS—Big Towne 2061 (Capitol)
- ORLEANS—Waking & Dreaming (Asylum)
- KALEIDOSCOPE—(Epic)
- BRIGATI—Lost In The Wilderness (Elektra)
- MOTHER'S FINEST—(Epic)
- AMERICAN FLYER—(United Artists)
- AEROSMITH—Rocks (Columbia)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- FLEETWOOD MAC—(Reprise)

KOME-FM—San Jose

- AMERICAN FLYER—(United Artists)
- RICK SPRINGFIELD—Wait For Night (Chelsea)
- BACK POCKET—Buzard Bait (Joyce)
- MIKE GREENE—Midnight Mirage (Mercury)
- HERBIE HANCOCK—Secrets (Columbia)
- THE ROWANS—Sibling Rivalry (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ROD STEWART—A Night On The Town (Warner Bros.)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)

KDKB-FM—Phoenix

- JUDY COLLINS—Bread & Roses (Elektra)
- DAVID BLUE—Cupids Arrow (Asylum)
- MANHATTAN TRANSFER—Coming Out (Atlantic)
- BOB WILLS & HIS TEXAS PLAYBOYS—In Concert (Capitol)
- MIKE GREENE—Midnight Mirage (Mercury)
- HERBIE HANCOCK—Secrets (Columbia)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- AMERICAN FLYER—(United Artists)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)

KPRI-FM—San Diego

- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- AMERICAN FLYER—(United Artists)
- JOAN ARMATRADING—(A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Bros.)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ROD STEWART—A Night On The Town (Warner Bros.)

KZEL-FM—Eugene

- MIKE GREENE—Midnight Mirage (Mercury)
- MOTHER'S FINEST—(Epic)
- BURNING SPEAR—Man In The Hills (Island)
- PARIS—Big Towne 2061 (Capitol)
- HERBIE HANCOCK—Secrets (Columbia)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HEART—Dreamboat Annie (Mushroom Records)
- FLEETWOOD MAC—(Reprise)

KBPI-FM—Denver

- JUDY COLLINS—Bread & Roses (Elektra)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- MIKE GREENE—Midnight Mirage (Mercury)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- GEORGE BENSON—Breezin' (Warner Bros.)

Southwest Region

TOP ADD ONS:

- AMERICAN FLYER—(United Artists)
- JOAN ARMATRADING—(A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- KLAATU—(Capitol)

★TOP REQUEST/AIRPLAY:

- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ORLEANS—Waking & Dreaming (Asylum)
- JUDAS PRIEST—Sad Wings Of Destiny (Janus)

BREAKOUTS:

- AMERICAN FLYER—(United Artists)
- JOAN ARMATRADING—(A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- KLAATU—(Capitol)

KSHE-FM—St. Louis

- NOEL REDDING—Blowin' (RCA)
- KLAATU—(Capitol)
- AMERICAN FLYER—(United Artists)
- JUDAS PRIEST—Sad Wings Of Destiny (Janus)
- ORLEANS—Waking & Dreaming (Asylum)
- JEFFERSON STARSHIP—Spitfire (Grunt)

KL0L-FM—Houston

- JUDY COLLINS—Bread & Roses (Elektra)
- ORLEANS—Waking & Dreaming (Asylum)
- AMERICAN FLYER—(United Artists)
- YUSEF LATEEF—The Doctor Is In And Out (Atlantic)
- JOAN ARMATRADING—(A&M)
- GARY BURTON QUINTET—Dreams So Real (ECM)
- CROSBY/NASH—Whistling Down The Wire (ABC)
- STEELY DAN—Royal Scam (ABC)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)

KY102-FM—Kansas City

- PARIS—Big Towne 2061 (Capitol)
- AMERICAN FLYER—(United Artists)
- THE BEST OF THE BAND—(Capitol)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- LITTLE RIVER BAND—(Harvest)
- GORDON LIGHTFOOT—Summertime Dream (Reprise)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- ROD STEWART—A Night On The Town (Warner Bros.)

WRNO-FM—New Orleans

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HERBIE HANCOCK—Secrets (Columbia)
- JOHNNY GUITAR WATSON—Ain't That A Bitch (DJM)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

Midwest Region

TOP ADD ONS:

- FLO & EDDIE—Moving Targets (Columbia)
- AUTOMATIC MAN—(Island)
- AMERICAN FLYER—(United Artists)
- BOSTON—(Epic)

★TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)
- JEFFERSON STARSHIP—Spitfire (Grunt)

BREAKOUTS:

- FLO & EDDIE—Moving Targets (Columbia)
- AUTOMATIC MAN—(Island)
- MIKE GREENE—Midnight Mirage (Mercury)
- CHRISTINE MCVIE—The Legendary Christine Perfect Album (Sire)

WWW-FM—Detroit

- AUTOMATIC MAN—(Island)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- MOTHER'S FINEST—(Epic)
- AMERICAN FLYER—(United Artists)
- CHRISTINE MCVIE—The Legendary Christine Perfect Album (Sire)
- BOSTON—(Epic)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Bros.)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

WMMS-FM—Cleveland

- PETE CARR—Not A Word On It (Big Tree)
- FLO & EDDIE—Moving Targets (Columbia)
- HOT CHOCOLATE—Man To Man (Big Tree)
- RON WOOD & RONNIE LANE—Mahoney's Last Stand (Atco)
- GROUP WITH NO NAME—(Casablanca)
- AMERICAN FLYER—(United Artists)
- STARZ—(Capitol)
- WILD CHERRY—(Epic)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

WXRT-FM—Chicago

- LaBELLE—Chameleon (Epic)
- FLO & EDDIE—Moving Targets (Columbia)
- THE BEST OF THE BAND—(Capitol)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- HEART—Dreamboat Annie (Mushroom Records)

WCOL-FM—Columbus

- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- AUTOMATIC MAN—(Island)
- MIKE GREENE—Midnight Mirage (Mercury)
- BUCKEYE POLITICIANS—Look At Me Now (Utopia)
- BOSTON—(Epic)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- HEART—Dreamboat Annie (Mushroom Records)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WYDD-FM—Pittsburgh

- MANFRED MANN—The Roaring Silence (Warner Bros.)
- ARTFUL DODGER—Honor Among Thieves (Columbia)
- FLO & EDDIE—Moving Targets (Columbia)
- JOAN ARMATRADING—(A&M)
- MIKE GREENE—Midnight Mirage (Mercury)
- AUTOMATIC MAN—(Island)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- JEFFERSON STARSHIP—Spitfire (Grunt)

Southeast Region

TOP ADD ONS:

- MIKE GREENE—Midnight Mirage (Mercury)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- AUTOMATIC MAN—(Island)
- AMERICAN FLYER—(United Artists)

★TOP REQUEST/AIRPLAY:

- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

BREAKOUTS:

- MIKE GREENE—Midnight Mirage (Mercury)
- AUTOMATIC MAN—(Island)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)

WSHE-FM—Ft. Lauderdale

- HALL & OATES—Bigger Than Both Of Us (RCA)
- AMERICAN FLYER—(United Artists)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- FIREFALL—(Atlantic)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

WHFS-FM—Washington

- AUTOMATIC MAN—(Island)
- DAVID BLUE—Cupids Arrow (Asylum)
- DAVID GRISMAN—The Rounder Album (Rounder)
- MIKE GREENE—Midnight Mirage (Mercury)
- TONY WILLIAMS LIFETIME—Million Dollar Legs (Columbia)
- BURNING SPEAR—Man In The Hills (Island)
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- JOAN ARMATRADING—(A&M)
- AMERICAN FLYER—(United Artists)

WRAS-FM—Atlanta

- MIKE GREENE—Midnight Mirage (Mercury)
- AUTOMATIC MAN—(Island)
- MOTHER'S FINEST—(Epic)
- KENNY BURRELL—Sky Street (Fantasy)
- STEVEN SPANO—Eye To Eye (Adelphia)
- GREG KIHN—(Beserkley)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- VIVA! ROXY MUSIC—(Atco)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)

WAIV-FM—Jacksonville

- HALL & OATES—Bigger Than Both Of Us (RCA)
- ENGLAND DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- ARTFUL DODGER—Honor Among Thieves (Columbia)
- MIKE GREENE—Midnight Mirage (Mercury)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- COUNTRY JOE McDONALD—Love Is Fire (Fantasy)
- LITTLE RIVER BAND—(Harvest)

Northeast Region

TOP ADD ONS:

- BOSTON—(Epic)
- MIKE GREENE—Midnight Mirage (Mercury)
- FLO & EDDIE—Moving Targets (Columbia)
- HALL & OATES—Bigger Than Both Of Us (RCA)

★TOP REQUEST/AIRPLAY:

- ORLEANS—Waking & Dreaming (Asylum)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- AMERICAN FLYER—(United Artists)
- JEFFERSON STARSHIP—Spitfire (Grunt)

BREAKOUTS:

- MIKE GREENE—Midnight Mirage (Mercury)
- FLO & EDDIE—Moving Targets (Columbia)
- JUDY COLLINS—Bread & Roses (Elektra)
- HERBIE HANCOCK—Secrets (Columbia)

WNEW-FM—New York

- FLO & EDDIE—Moving Targets (Columbia)
- KLAATU—(Capitol)
- MIKE GREENE—Midnight Madness (Mercury)
- AUTOMATIC MAN—(Island)
- RON WOOD & RONNIE LANE—Mahoney's Last Stand (Atco)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- ORLEANS—Waking & Dreaming (Asylum)
- AMERICAN FLYER—(United Artists)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- JUDY COLLINS—Bread & Roses (Elektra)

WMR-FM—Philadelphia

- GARY BURTON QUINTET—Dreams So Real (Capitol)
- PARIS—Big Towne 2061 (Capitol)
- La SEINE—Like The River (Ariola America)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- FANIA ALL STARS—Delicate And Jumpy (Columbia)
- ORLEANS—Waking & Dreaming (Asylum)
- JOAN ARMATRADING—(A&M)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- MARK ALMOND—To The Heart (ABC)

WHCN-FM—Hartford

- JUDY COLLINS—Bread & Roses (Elektra)
- MANHATTAN TRANSFER—Coming Out (Atlantic)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- BOSTON—(Epic)
- COLISEUM II—Strange New Flesh (Bronze Import)
- FUNKY KINGS—(Arista)
- AMERICAN FLYER—(United Artists)
- BOZ SCAGGS—Silk Degrees (Columbia)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- ORLEANS—Waking & Dreaming (Asylum)

WLIR-FM—New York

- JUDY COLLINS—Bread & Roses (Elektra)
- FLO & EDDIE—Moving Targets (Columbia)
- MANHATTAN TRANSFER—Coming Out (Atlantic)
- HERBIE HANCOCK—Secrets (Columbia)
- BOSTON—(Epic)
- MIKE GREENE—Midnight Mirage (Mercury)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- ORLEANS—Waking & Dreaming (Asylum)
- STEELY DAN—Royal Scam (ABC)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

WPLR-FM—New Haven

- TOWER OF POWER—Ain't No Stopping Us Now (Columbia)
- TONY WILLIAMS LIFETIME—Million Dollar Legs (Columbia)
- BOSTON—(Epic)
- HERBIE HANCOCK—Secrets (Columbia)
- MIKE GREENE—Midnight Mirage (Mercury)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- FLEETWOOD MAC—(Reprise)
- HEART—Dreamboat Annie (Mushroom Records)
- JEFFERSON STARSHIP—Spitfire (Grunt)

WGRQ—Buffalo

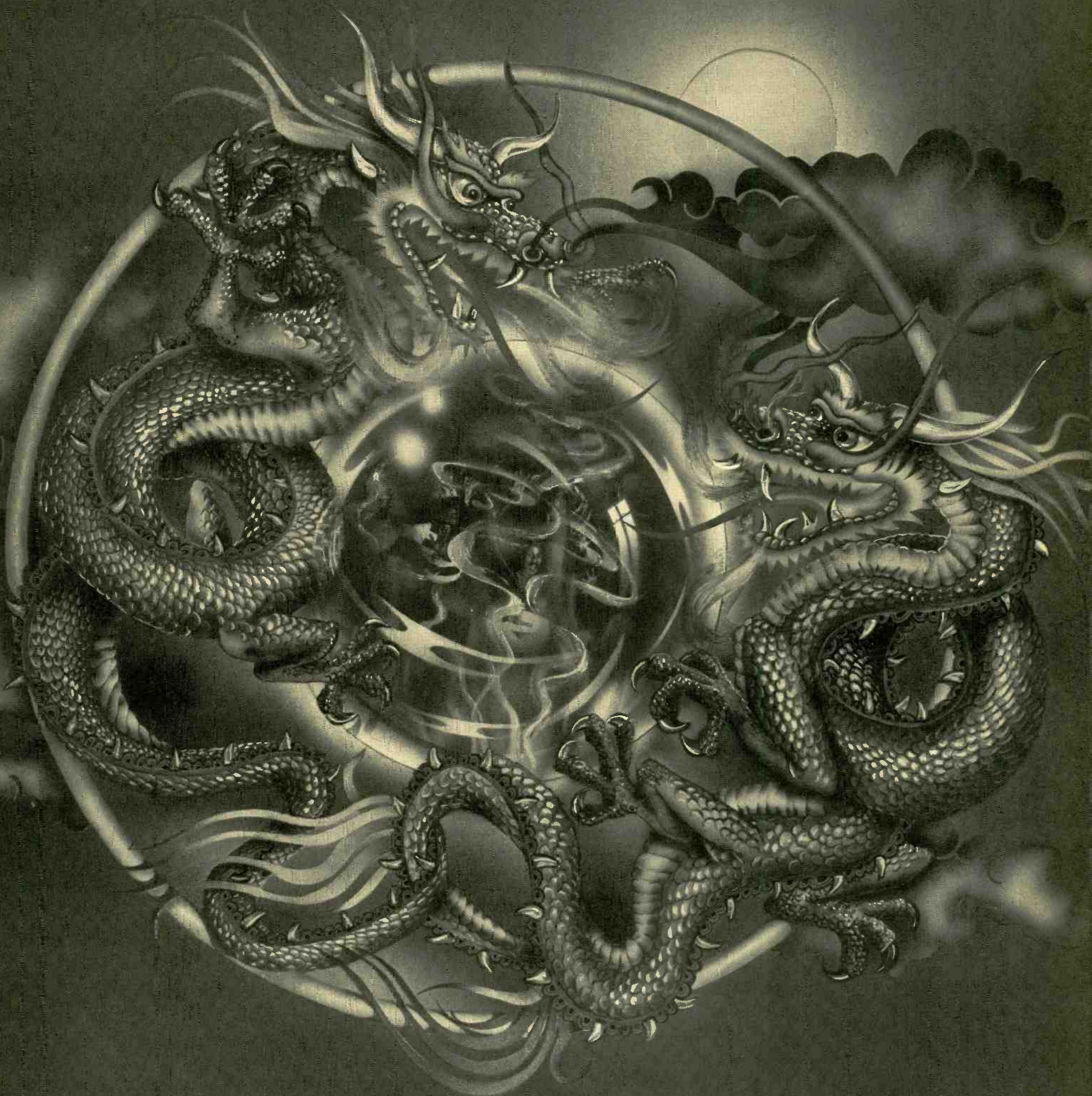
- YAMASHTA, WINWOOD, SHRIEVE—Go (Island)
- THE BEST OF THE BAND—(Capitol)
- AMERICAN FLYER—(United Artists)
- JOAN ARMATRADING—(A&M)
- HALL & OATES—Bigger Than Both Of Us (RCA)
- PARIS—Big Towne 2061 (Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BEATLES—Rock & Roll Music (Capitol)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

WBRU-FM—Providence

- HALL & OATES—Bigger Than Both Of Us (RCA)
- FLO & EDDIE—Moving Targets (Columbia)
- RHYTHM—(RCA)
- BOSTON—(Epic)
- BURNING SPEAR—Man In The Hills (Island)
- ARTFUL DODGER—Honor Among Thieves (Columbia)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ORLEANS—Waking & Dreaming (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- DUKE & THE DRIVERS—Rollin' On (ABC)

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**BLUE MAGIC'S NEW ALBUM 'MYSTIC DRAGONS'
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THE BLUE IS NEW. BUT THE MAGIC IS STILL THE SAME.**



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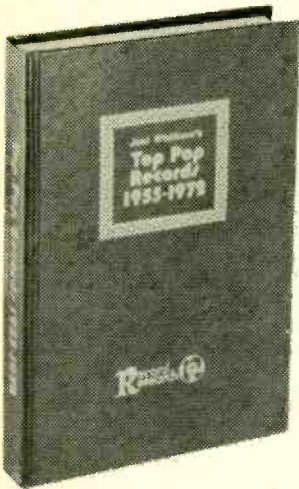
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• Continued from page 16

a demo, call Hagerman or Brown at 213-843-2721.

Later, **Gary Standard**, the general manager of the studio complex, showed Driscoll, Richards and me around. We didn't get to interrupt **Fleetwood Mac**, which was recording in one of the studios, but we did get to lounge around for a few minutes in the greatest voiceover studio I've ever seen—the place where **Johnny Rabbitt** conducts his voiceover workshops each week. Makes you wonder why radio stations, as a rule, have such lousy studios and even worse for production when they all should be that good.

★ ★ ★

About a week ago, I had the great pleasure to sit down and talk with one of the great

disk jockey legends of radio — **Rufus Thomas**. Most of the world, of course, knows of him as a recording artist going back to his first hit on Sun Records in 1953,



Thomas

"You Ain't Nothin' But A Bearcat." But Thomas, who only retired from radio a couple of years ago, was one of the men who made WDIA in Memphis the No. 1 giant that it is. He started there around 1950 or 1951 with an hour show on Saturday called "House Of Happiness." **Nat Williams**, who'd been his high school history teacher back around 1931, was probably the first black disk jockey on the station, starting around 1948. But Thomas took over an afternoon "Sepia Swing Club" show around 1952 when **B.B. King** came up with the hit record "3 O'Clock in The Morning" and left radio to perform on the road.

Thomas has a new album out called "If There Were No Music" on Artists Of America Records.

★ ★ ★

Pat Ballengee, 415-983-7242, is looking for **Jimmy L. Thompson**. . . . Tehran is starting its own radio-tv operation and is currently hiring KHJ-type disk jockeys. Call **Kamran Mashayakhi**, 202-333-3014. I understand the pay is equivalent to that of KHJ and they will more than likely pay expenses to and from. It'll be an English-language service.

★ ★ ★

Mike Lyons, formerly the music director of WORJ in Orlando, Fla., has been retained as consultant to WDIZ, the automated album-rock station programmed by **Ken Stevens**. **Phil Hendrie**, formerly of WKIS in Orlando, has joined WDIZ in production, replacing production director **Thom Sherwood**, who moved to KEBC in Oklahoma City as production director. . . . **Jim Davis** has joined KHJ as weekend and vacation relief air personality; he'd been with KIMN in Denver as program director and morning man.

★ ★ ★

T.J. Lambert is the new program director at WGCL in Cleveland, the station known as G-98; he'd been assistant program director at WIFI in Philadelphia. G-98 air personalities are big in the disco scene. A week's activities might go something like this: **Skip O'Brien** hosting at the Music Machine Tuesday through Saturday, then **Doug Shannon** hosts at the Agora Wednesday, the Bachelor II on Friday and Saturday. . . . The lineup at WKYS in Washington features **Stoney Richards** 6-10 a.m., **Joe Cipriano** 10 a.m.-3 p.m., **Eddie Edwards** 3-7 p.m., and **Mike Taylor** 7-midnight.

Vox Jox

Gary Walker, midday at KOMA in Oklahoma City, is looking for a midday or afternoon drive position; has a first ticket and his phone is 405-794-1573. . . . Some changes have taken place at WSLT, Ocean City, N.J. **Ronald M. Miller** has been appointed station manager, replacing **Daniel Dworkin**, who resigned. Production director **Bob Everland** has been appointed program director. And the lineup now has **Mike Sieber** 6-10 a.m., **Doug Allen** 10-noon, **Bob Everland** noon-5 p.m., **Scott Smith** from WWBZ in Vineland, N.J. in the 5-8 p.m. slot, with weekend personalities **Ken Brown**, **Mike Ferriola** and sports director **Tony Blum**. Station mixes oldies with hits. WSLT-FM features beautiful music automated.

★ ★ ★

Joining KOGO in San Diego is **Ken Copper** from WDAF in Tampa, who'll be doing the 3-7 p.m. show, and **Bill Moffitt** from KCBQ in San Diego, who'll be doing the all-night show. It's amazing that KCBQ has any staff left, when you consider how many air personalities have been stolen away from there lately. . . . Staff at KGIL in Los Angeles, reports program director **Rick Scarry**, includes **Tom Murphy** 6-10 a.m., **Jerry Butler** 10 a.m.-3 p.m., **Tom Brown** 3-7 p.m., **Craig Hines** 7-11 p.m., **Chuck Cecil** with his "Swinging Years" program 11 p.m.-1 a.m., and **Johnnie Darin** on weekends. "P.S. **Dick Spangler**, mentioned in the Hawaii comments recently in Vox Jox, is our news director."

★ ★ ★

Lee Abrams is consulting WAAF in Worcester, Mass., now; the station was just acquired by Robert L. Williams Broadcasting and new general manager is **Steve Marx**, formerly with WFZN in Bridgeport, Conn. Abrams has installed an album rock format. New program director is **Tom Daniels**, who'd been at WDVE in Pittsburgh when Abrams consulted that station. Lineup has **Tom Morgan** 6-11 a.m., **Tom Daniels** 11 a.m.-2 p.m., **Ken McKay** 2-7 p.m., **Marcus** 7-midnight, and **Joe B.** midnight-6 a.m., with weekenders **Paul Lemieux** and **Mike Gray**.

★ ★ ★

John Olsen, one of those brave types, should be traveling up the western coast knocking on doors seeking air personality work just about the time you read this. . . . **Lord Tim Hudson**, a rock jock if there ever was one, spent a couple of months at KWIZ in Santa Ana, Calif., and is looking again. He can be reached at 213-874-4783. Needless to say, whatever Tim does on the air doesn't fit in with whatever KWIZ does on the air. And how many times have you heard that story before?

★ ★ ★

Bobbie Carleton, U.S. Navy, Midway Island, writes to inquire about the annual air personality competition. Entries can be on cassette or reel-to-reel at 7½ i.p.s. with music telescoped. Military personalities and international air personalities may send their entries—along with all information about themselves and their shows—to: **Claude Hall**, Radio-TV editor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Everybody, everywhere is invited to enter. But all other air personalities are requested to follow the rules in this issue of Billboard. Send your entry to the judging committee for your area code.

★ ★ ★

Jack Reilly is the new producer of "The Mike Douglas Show"; he'd

been general manager of Group W Productions, which produces the series. Since **Woody Fraser** left the firm in May, Reilly had been holding down both producing duties with the Douglas show and his administrative chores. . . . **Charley Cook**, KVOB, Bastrop, La., wants help in locating some buddies from his days with AFRTS, Iraklion, Crete, Greece in 1970-72: **Dick Fellows**, **Ron Smith**, **Don Pflum**, and **Herb Varcoe**, among others. Lineup at KVOB includes **Jimmy Holley** 5-10 a.m., program director **Charley Cook** 10 a.m.-4 p.m., **Joey Hagan** 4-6 p.m., and **Jeff Funk** 6-midnight, with **Bill Denton** and **Bobby Weather** on weekends.

★ ★ ★

Glen Scheer, 601-335-6748, Greenville, S.C., is looking for an air personality position. Has 12 years of experience and a first ticket. . . . Just saw a playlist from 13-Q in Pittsburgh and who's 10-noon personality but **Eric Chase**. . . . **Bruce Earle**, formerly chief engineer of the SRO radio chain, no sooner leaves the Seattle market than he has half a dozen radio stations clamoring for his services; Earle fixes broken signals. Earle, incidentally, will be at the annual convention of the National Radio Broadcasters Assn. in San Francisco Sept. 19-22. And so will I. If you're within driving distance, come up to room 317 in the Hyatt Regency (the new one down near the water where the convention will be). There is a strong rumor that **Bob Hamilton** will be at the convention with his Radio Quarterly Report.

★ ★ ★

Staff lineup at CJFM in Montreal now includes **Ralph Lucas** 6-10 a.m., **Terry McElligott** 10 a.m.-3 p.m., **Bob Wood** 3-7 p.m., and **Bill Hayes** 7-midnight. The station is building new studios. Recent promotions include an Olympic soundtrack offering, arranged through **Bob Ansell** of Polydor Records in Montreal and an Olympic ticket giveaway, through the courtesy of **Roger Desjardins** of WEA.

★ ★ ★

Staff at KLZ, Denver, features **Mike McCuen** 6-10 a.m., newly-appointed program director **Bill Struck** 10 a.m.-2 p.m., **Peter "The Flying Dutchman" Berry** 2-6 p.m., sports with **Don Cole** 6-8 p.m., **Bill Bradley** 8-midnight from WSBA in York, Pa., and all-night man **Jason Garrett**. General manager of the station is **Dino Ianni**. One more thing, **Peter Berry** is an ex-WBRU (Brown Univ.) program director. For years, WBRU has been one of the best college stations in the nation.

★ ★ ★

Harley Dee, music director of KBLL in Helena, Mont., pleas for better record service. "We play two album cuts per hour and feature a new album every night. Our problem is that most of the albums come from record outlets in the city and have to be returned later." Staff at the station features **Don Maynard** and **Dee** from sign-on until 9 a.m., **Maynard** and program director **Al Johnson** 9-10 a.m., **Johnson** alone until 1 p.m., **Carl Scott** 1-6 p.m., and **Steve Morrison** until midnight sign-off. . . . Also requesting better record service is **Tim Smith**, program director of WWKY in Winchester, Ky. Lineup has **Rick Day** in the morning, **Smith** in the afternoons, **Steve O'Brien** in the swing position, with weekenders **James Kay** and **Chris Lundy**. Says Smith: "WWKY is contemporary in nature. What I mean by this is we're not MOR, we're not Top 40, we're somewhere in between. We play the hits, but in sound

we're neither too far right nor too far left."

Dick Bailey, program director of KNCR and KFMI in Eureka, Calif., says that the two stations are now simulcasting a rock format. KNCR is a daytime AM operation; the FM station goes to 2 a.m. "Our music director, **Frank Brandon**, has put together a great library with the help of the distributors and local record outlets and we've seen quite a few acts visiting us in the past few months—the **Persuasions**, **Third World**, **Larry Rasberry**, and others." Lineup has **Rich Taylor** 6-9 a.m., **Bailey** 9-noon, **Brandon** noon-3 p.m., **John Graves** from KATA in Arcata, Calif., 3-6 p.m., **Ken Cummings** 6-9 p.m., **Rick Roome** 9 p.m.-2 a.m. Just joining the staff is **Linda (Katie) Smith** from KHSU at Humboldt State. **Lane Borges** does part-time work at the station.

★ ★ ★

Marty Wekser, general professional manager of the DeShufflin Music Group for Los Angeles, sent me a copy of "The Billboard March" by **Leroy Holmes** and his Orchestra. . . . **Kevin O'Donohue** has been promoted to assistant to **Wally Trotter**, one of the big executives of the entire 2SM Group operation in Australia. **Garvin Rutherford**, general manager of 2NX in Newcastle, moves in as general manager of 2SM in Sydney replacing Kevin.

★ ★ ★

On Aug. 11, CHUM in Toronto will issue its 1,000th printed playlist; its first printed playlist was published in May 1957. **Roger Ashby**, one of the air personalities there, has a personal collection of CHUM playlists dating back to Feb. 1961. Anyway, he called and wanted to know if any other radio station was issuing a playlist prior to that and is still doing so. I told him that CHUM was probably first. Call Roger at 416-925-6666 and talk to him.

Bubbling Under The HOT 100

- 101—BRING IT ON HOME TO ME, Mickey Gilley, Playboy 6075
- 102—DISCO FREAK, Isaac Hayes, Hot Buttered Soul 12206 (ABC)
- 103—KILL THAT ROACH, Miami, Drive 6251 (TK)
- 104—SUN, SUN, SUN, Jikki, Pyramid 8004 (Roulette)
- 105—MY SWEET SUMMER SUITE, Love Unlimited Orchestra, 20th Century 2301
- 106—I NEED IT, Johnny Guitar Watson, DJM 1013 (Amherst)
- 107—THE END IS NOT IN SIGHT (The Country Tune), Amazing Rhythm Aces, ABC 12202
- 108—L.O.D. (Love On Delivery), Billy Ocean, Ariola America 7630 (Capitol)
- 109—THE MORE I SEE YOU, Peter Allen, A&M 1813
- 110—DEAD FLOWERS, New Riders Of The Purple Sage, MCA 40591

Bubbling Under The Top LPs

- 201—STEVE YOUNG, Renegade Picker, RCA APL1-1759
- 202—NEIL SEDAKA, Solitario, RCA APL1-1790
- 203—ABBA, Atlantic SD 18146
- 204—MAIN INGREDIENT, Super Hits, RCA APL1-1858
- 205—CHRIS HILLMAN, Slippin' Away, Asylum 7E-1062
- 206—STARZ, Capitol ST 11539
- 207—HUMMINGBIRD, We Can't Go On Like This, A&M SP 4595
- 208—POINT BLANK, Arista AL 4087
- 209—BOBBY BARE, The Winner & Other Losers, RCA APL1-1786
- 210—JUDAS PRIEST, Sad Wings Of Destiny, Janus JXS 7019

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	SUMMER War, United Artists 834 (Far Out, ASCAP)
2	1	11	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
3	2	13	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
4	4	12	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
5	5	9	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
6	8	9	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
7	7	5	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
8	6	9	THIS MASQUERADE George Benson, Warner Bros. 8209 (Skyhill, BMI)
9	9	4	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
10	12	4	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
11	11	4	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
12	13	7	TEACH THE CHILDREN Anthony Newley, United Artists 825 (Tarashe, ASCAP)
13	10	13	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Epic) (Mighty Three, BMI)
14	29	4	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
15	31	6	LOWDOWN Boz Scaggs, Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
16	15	8	SEE YOU ON SUNDAY Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
17	21	6	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
18	23	7	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
19	20	5	AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)
20	16	10	A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Bygones, ASCAP)
21	22	6	STARGAZER Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
22	14	10	ANOTHER RAINY DAY IN NEW YORK Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
23	30	6	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)
24	27	5	WHAM BAM SHANG-A-LANG Silver, Arista 0189 (Colgems, ASCAP)
25	32	6	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
26	17	9	PEAS IN A POD Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
27	33	6	WE'RE ALL ALONE Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
28	24	8	ADIOS Santa Fe, Chelsea 3042 (Peer International, BMI)
29	41	3	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
30	46	2	GOOFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
31	39	4	ONE LOVE IN MY LIFETIME Diana Ross, Motown 1398 (Jobete, ASCAP)
32	49	2	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
33	34	6	HAPPY ENDINGS Melissa Manchester, Arista 0196 (Rumanian Pickle Works/Screen Gems-Columbia, BMI)
34	NEW ENTRY		FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
35	35	3	BABY I LOVE YOUR WAY Peter Frampton, A&M 1832 (Almo/Fram-Dee, ASCAP)
36	36	7	DEVIL WOMAN Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
37	47	2	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
38	NEW ENTRY		HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
39	40	8	GOTTA BE THE ONE Maxine Nightingale, United Artists 820 (Unart, BMI)
40	48	2	SUNRISE Eric Carmen, Arista 0200 (C.A.M./U.S.A., BMI)
41	42	3	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
42	NEW ENTRY		WHAT I DID FOR LOVE Eydie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
43	NEW ENTRY		I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
44	38	4	SLOW HOT WIND Henry Mancini, RCA 10731 (Northridge, ASCAP)
45	45	2	POPSICLE TOES Michael Franks, Reprise 1360 (Warner Bros.) (Mississippi Mud, BMI)
46	NEW ENTRY		LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
47	50	2	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
48	NEW ENTRY		IT'S O.K. Beach Boys, Brother/Reprise 1368 (Warner Bros.) (Brother, BMI)
49	43	4	TURN THE BEAT AROUND Vicki Sue Robinson, RCA 10562 (Sunbury/Dunbar, BMI)
50	NEW ENTRY		SUPERSTAR Paul Davis, Bang 726 (Web IV) (Web IV, BMI)

Jukebox Programming

Seasonal Slump? Not For Operator In the Midwest

By ALAN PENCHANSKY

CHICAGO—"Seasonal slump hasn't been a problem these last few summers," observes Clayton L. Norberg, a Mankato, Minn., operator who attributes steady business simply and primarily to "enough good releases.

"The real key to our business is good recordings that the public wants to hear," Norberg says, naming Wings' "Let 'Em In," Elton John and Kiki Dee's "Don't Go Breaking My Heart," the Bee Gees' "You Should Be Dancing" and Keith Carradine's "I'm Easy," as sustaining records.

Norberg, who operates nearly 500 boxes in Minnesota, Iowa and South Dakota, also points out that increased leisure time in our society has tended to counteract the summer doldrums.

Additionally, his C & N Sales Co., Inc. is bolstered in summer months by the 90 boxes it operates in franchised Country Kitchen restaurants in three states, most at highway locations heavily trafficked now by northbound vacationers.

"They're good year-round and excellent in summertime," Norberg says. The Country Kitchen restaurants employ consolette pay-listen wall boxes with hide-away phonograph, Norberg indicates. Plans for the installation of such a jukebox system is part of the franchise package offered by Country Kitchen International, a Minneapolis-based firm, Norberg explains.

Norberg says the Country Kitchen organization has offered the jukebox as part of its franchise package since 1966.

An MOA officer, Norberg sees a prosperous future for the jukebox with such national food service chains, most of which, to date, remain closed to operators.

"I look at the Howard Johnsons that are now open 24 hours a day practically everywhere. That would be some location," the operator muses.

Norberg says he has often suggested a program be developed to advise administrators of national food service chains about the income jukeboxes can provide to locations and the entertainment to their clientele. But, he judges, it should be the task of the jukebox manufacturers, with their strength and know-how, to mount such a campaign.

Milwaukee: 'Teddy' Big

MILWAUKEE—Jukebox play here significantly spurred sales of "Teddy Bear," a CB novelty single on Starday Records, according to a one-stop that sold 25,000 copies of the disk in this market.

Larry Rueger, manager of Lieberman Enterprises' one-stop division, says his company's sales of "Teddy Bear" were surpassed in the last six months only by a Elton John/Kiki Dee single. Seventy-two thousand copies of "Teddy Bear," which he "pushed heavily to operators," were sold through all the Lieberman one-stops, Rueger says.

Though it got airplay on Milwaukee (Continued on page 65)

Rock Singles Best Sellers

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As Of 9/4/76

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

1	DON'T GO BREAKING MY HEART— Elton John & Kiki Dee—Rocket 40585	21	IF YOU LEAVE ME NOW— Chicago—Columbia 3-10390
2	I'D REALLY LOVE TO SEE YOU TONIGHT— England Dan & John Ford Coley—Big Tree 16069	22	WITH YOUR LOVE— Jefferson Starship—Grunt 10746
3	LET 'EM IN— Wings—Capitol 4293	23	TEDDY BEAR— Red Sovine—Starday 642
4	ROCK & ROLL MUSIC— Beach Boys—Warner/Reprise/Brother 1354	24	STILL THE ONE— Orleans—Asylum 45336
5	A FIFTH OF BEETHOVEN— Walter Murphy & The Big Apple Band—Private Stock 45073	25	SPRINGTIME MAMA— Henry Gross—Lifesong 45008
6	GET CLOSER— Seals & Crofts—Warner Bros. 8190	26	I'M EASY— Keith Carradine—ABC 12117
7	YOU SHOULD BE DANCING— Bee Gees—RSO 853	27	HEAVEN MUST BE MISSING AN ANGEL (Part 1)— Tavares—Capitol 4270
8	DEVIL WOMAN— Cliff Richard—Rocket 40574	28	LOWDOWN— Boz Scaggs—Columbia 3-10367
9	YOU'LL NEVER FIND ANOTHER LOVE— Lou Rawls—Philadelphia International 3592	29	SHE'S GONE— Hall & Oates—Atlantic 3332
10	(Shake, Shake Shake) SHAKE YOUR BOOTY— K.C. & The Sunshine Band—TK 1019	30	YOU'RE MY BEST FRIEND— Queen—Elektra 45318
11	BABY I LOVE YOUR WAY— Peter Frampton—A&M 1832	31	MORE, MORE, MORE (Part 1)— Andrea True Connection—Buddah 515
12	A LITTLE BIT MORE— Dr. Hook—Capitol 4280	32	DON'T STOP BELIEVIN'— Olivia Newton-John—MCA 40600
13	WHAM BANG SHANG-A-LANG— Silver—Arista 0189	33	MAGIC MAN— Heart—Mushroom 7011
14	PLAY THAT FUNKY MUSIC— Wild Cherry—Epic 8-50225	34	THIS MASQUERADE— George Benson—Warner Bros. 8209
15	GOT TO GET YOU INTO MY LIFE— Beatles—Capitol 4274	35	SHOP AROUND— Captain & Tennille—A&M 1817
16	SUMMER— War—United Artists 834	36	MOONLIGHT FEELS RIGHT— Starbuck—Private Stock 45039
17	LET HER IN— John Travolta—Midland International 10623	37	LAST CHILD— Aerosmith—Columbia 3-10359
18	KISS AND SAY GOODBYE— Manhattans—Columbia 3-10310	38	TEAR THE ROOF OFF THE SUCKER— Parliament—Casablanca 856
19	SAY YOU LOVE ME— Fleetwood Mac—Reprise 1356	39	LOVE IS ALIVE— Gary Wright—Warner Bros. 8143
20	AFTERNOON DELIGHT— Starland Vocal Band—Windsong 10588	40	THE BOYS ARE BACK IN TOWN— Thin Lizzy—Mercury 73786

Rock LP Best Sellers

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As Of 9/4/76

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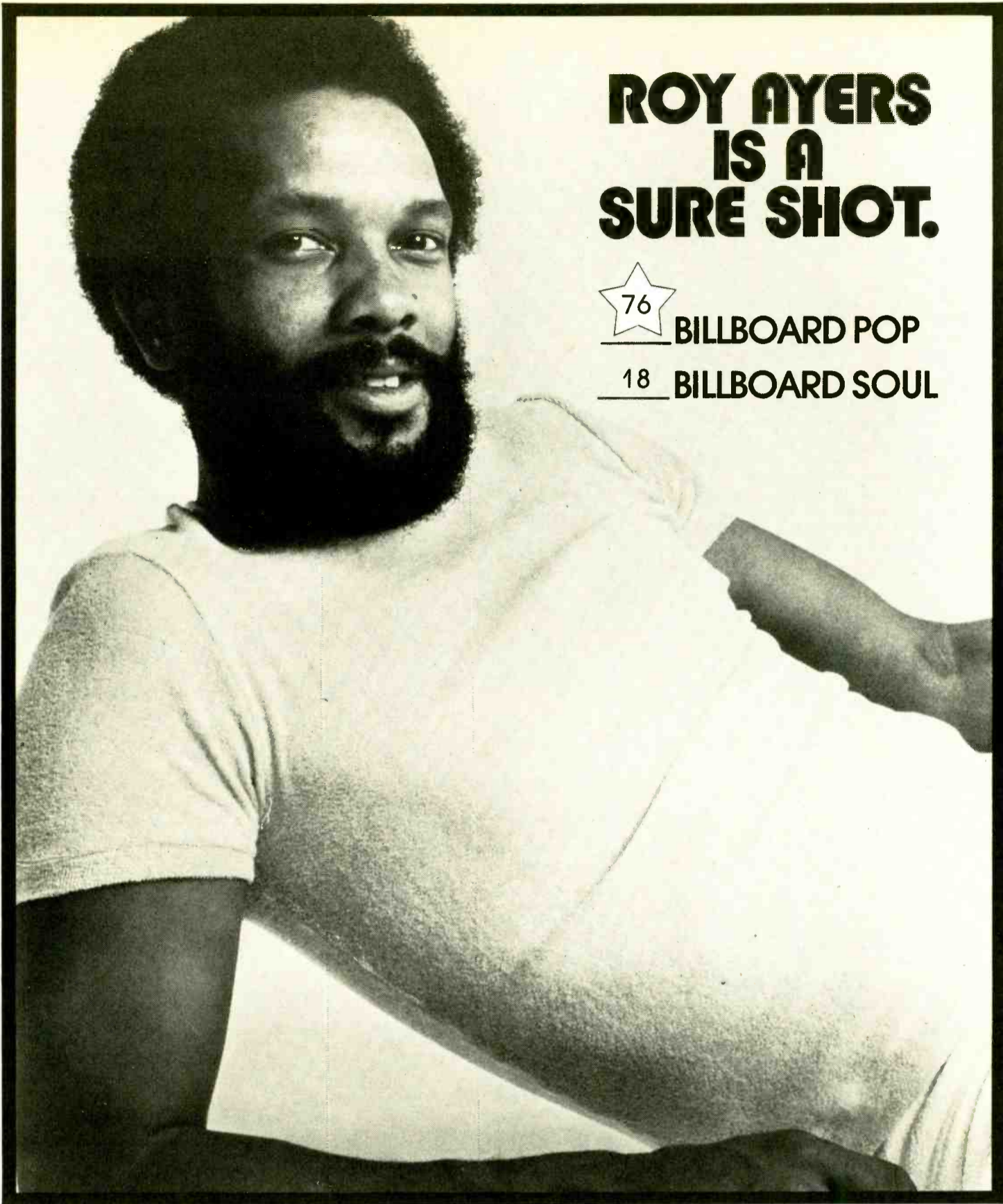
1	FRAMPTON COMES ALIVE— Peter Frampton—A&M SP 3703	21	ALIVE!— Kiss—Casablanca NBLP 7020
2	FLEETWOOD MAC— Reprise MS2225	22	GREATEST HITS— Elton John—MCA 2128
3	THEIR GREATEST HITS 1971-1975— EAGLES—Asylum 7E-1052	23	SILK DEGREES— Boz Scaggs—Columbia PC 33920
4	WINGS AT THE SPEED OF SOUND— Capitol SW 11525	24	BREEZIN'— George Benson—Warner BS 2919
5	BEAUTIFUL NOISE— Neil Diamond—Columbia PC 33965	25	CHICAGO IX CHICAGO'S GREATEST HITS— Columbia PC 33900
6	ROCKS— Aerosmith—Columbia PC 34165	26	OLE LO— Electric Light Orchestra—United Artists UA-LA630-G
7	CHICAGO X— Columbia PC 34200	27	SOUL SEARCHING— Average White Band—Atlantic SD 18179
8	ROCK 'N' ROLL MUSIC— The Beatles—Capitol SKBO 11537	28	TRYIN' TO GET THE FEELIN'— Barry Manilow—Arista AL 4060
9	15 BIG ONES— Beach Boys—Brother/Reprise MS 223	29	DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW— Donny & Marie Osmond—Kolob PD 6068
10	SONG OF JOY— Captain & Tennille—A&M SP 4570	30	HISTORY—AMERICA'S GREATEST HITS— America—Warner Bros. BS 2894
11	ENDLESS SUMMER— Beach Boys—Capitol SVBO 11307	31	HASTEN DOWN THE WIND— Linda Ronstadt—Asylum 7E-1072
12	DREAMWEAVER— Gary Wright—Warner Bros. BS 2868	32	ALL THINGS IN TIME— Lou Rawls—Philadelphia International PZ 33957
13	LOVE WILL KEEP US TOGETHER— The Captain & Tennille—A&M SP 3405	33	A KIND OF HUSH— Carpenters—A&M SP 4581
14	DREAMBOAT ANNIE— Heart—Mushroom MRS 5005	34	TEDDY BEAR— Red Sovine—Starday SD 968
15	FLY LIKE AN EAGLE— Steve Miller Band—Capitol 11516	35	TOYS IN THE ATTIC— Aerosmith—Columbia PC 33479
16	A NIGHT AT THE OPERA— Queen—Elektra 7E-1053	36	GREATEST HITS— Seals & Crofts—Warner Bros. BS 2886
17	DIANA ROSS' GREATEST HITS— Motown M6-969S1	37	GET CLOSER— Seals & Crofts—Warner Bros. BS 2907
18	SPITFIRE— Jefferson Starship—Grunt BFL1-1557	38	WIRED— Jeff Beck—Epic PE 33849
19	THIS ONE'S FOR YOU— Barry Manilow—Arista AL 4090	39	DESTROYER— Kiss—Casablanca NBLP 7025
20	BEST OF B.T.O. (So Far)— Bachman-Turner Overdrive—Mercury SRM-1-1101	40	SUMMERTIME DREAM— Gordon Lightfoot—Reprise MS 2249

A Horror Songbook From 20th Century

LOS ANGELES—Fiction, fact and even fancy have been incorporated into a new songbook launched by 20th Century Music—"Tales Of Mystery And Imagination—Edgar Allan Poe." The song folio, of course, is based on the Alan Parsons Project LP on 20th Century Records—"Tales Of Mystery And Imagination." The song folio, however,

has some of the short stories of the horror tale master, along with all the tunes on the LP, including the chart single "Dr. Tarr And Professor Fether." Herb Eiseman, president of 20th Century Music, planned the folio around the LP.

The songbook, complete with artwork, was printed by Columbia Pictures Publications in Florida.



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Studio Track

By JIM McCULLAUGH

LOS ANGELES—In San Francisco, Wally Heider Recording was the locale for scenes from "A Case of Madness," a segment for "The Streets of San Francisco" on ABC-TV to be aired at the end of November. The plot revolves around a crazy music producer(s) who is eventually murdered (for film, of course) in Heider's Studio A. The segment features Desi Arnaz Jr. as a rock star. It took some 24 hours to complete five to six minutes' worth of film but the studio's Anna Ludowieg says everyone felt it was exciting to work with the professional crew. Steve Malcolm, a Heider engineer, even served as a technical assistant.

★ ★ ★

The Eagles have been finishing up a new LP at L.A.'s Record Plant. Bill Szymczyk is producing and engineering with assistance from Bruce Hensal. In other Plant activity: Andy Frazier, former Free bass player, slated to record an album with Ron Nevison producing and engineering with assistance from Rick Smith. Frazier is newly signed to Polydor. Kraftwerk also flew in from Germany to finish mixing an LP produced by members Ralph Hutter and Florian Schneider. At the Sausalito Record Plant, Crackin will begin LP tracks, Russ Titelman producing with Tom Flye engineering.

★ ★ ★

At L.A.'s Sunset Sound Recorders, Bonnie Raitt finished up overdubbing and editing for an LP with Paul Rothchild producing while engineering duties were handled by John Haeny assisted by Paul Black and Kent Nebergall handling other engineering. Producer David Anderle was in doing vocal overdubs with Rita Collidge for her new LP. Other overdubs were done by Bernie Leadon, vocals and guitar; Dean

Parks, guitar overdubs; and Herb Peterson, vocal and banjo overdubs. Marty Lewis engineered, assisted by Jack Rouben and Kent Nebergall. Jackson Browne and producer Jon Landau finished up overdubs, horns and strings for Browne's upcoming LP. Mark Howlett engineered. Gregg Allman produced Cher on some live tracks. Engineering was done by John Haeny assisted by Paul Black and also engineering from Jim Isaacson. Valerie Carter was also in mixing her LP with George Massenburg engineering assisted by Reed Stanley, Kent Nebergall and Jack Rouben. Producer Michael J. Jackson was in cutting tracks for Tim Moore. Jeff Porcaro, drums; Fred Tackett, guitars; Billy Payne, keyboards; and David Hungate, bass. Engineering was handled by Kent Nebergall and Jack Rouben. Producer Trevor Lawrence was in doing drum overdubs for Geoff Muldaur. Ron Hitchcock engineered assisted by Jack Rouben. Producer Robert Appere was in doing overdubs for Brian Cadd's LP. Reed Stanley engineered.

★ ★ ★

At Filmways/Wally Heider Recording in L.A. recently, David Sancious was in to work on his upcoming LP with Bruce Botnick producing and Bill Broms at the board. Jimmy Witherspoon and Howard Scott did some overdubbing and mixing for Far Out Productions with Jerry Goldstein producing and Chris Huston engineering. Gladys Knight spent some time mixing her next Buddah LP with Sye Mitchell handling the engineering chores. Hot Tuna came in to mix its forthcoming LP under the aegis of executive producer Pat Ierasi with Harry Maslin producing and engineering. Danny Most from tv's Happy Days was in for some recording for UA with Ralph Eck at the board. Continuing LP projects include Fleetwood Mac, Richard Pryor, Franklyn Ajaye, the Allesi Brothers, and Annette St. Marie.

On the Heider remote recording scene, the studio has been contracted to handle all sound for Don Kirshner's "Rock Concert" for the coming season. Recent Heider remotes include a BBC-produced documentary on Rod Stewart, engineered by Ray Thompson; Boz Skaggs at the Greek Theatre, produced by Joe Wissert with Tom Perry and Ray Thompson handling engineering; Yes at Detroit's Cobo Hall, produced by Yes and engineered by Alex Scott; Crosby and Nash at Detroit's Pine Knob Pavilion produced by Crosby and Nash with Ray Thompson, Don Gooch and Steve Barnard sharing engineering duties; and Kiss at Anaheim Convention Center with Eddie Cramer producing and engineering, assisted by Biff Dawes.

★ ★ ★

Davlen in L.A. was the scene recently for recording the music for an upcoming tv special "America Salutes Richard Rodgers." Cloris Leachman, Diahann Carroll, Peggie Lee, Lena Horn, Vic Damone, Sandy Duncan, and Sammy Davis, Jr. were on hand. In other Davlen activity: Dionne Warwick was in recording for an upcoming LP with Joe Porter producing and Eric Prestidge engineering; Tony Orlando & Dawn, with Hank Medres and Dave Appel producing with Eric Prestidge engineering; and Kenny Rankin with Michael Stewart producing and Ron Malo engineering.

Big Traffic At A&M's L.A. Studio

By ED HARRISON

LOS ANGELES—With a remarkable record of hit albums and singles emanating from within its walls, A&M Recording Studios has become one of the busiest and largest in-house facilities here.

Once the Charlie Chaplin sound stage and the set for the Red Skelton and Perry Mason television series, the studio was purchased from CBS by A&M in 1968, with the first studio officially opening in May of 1969.

Initially in operation with one studio and one mastering room, A&M has gradually expanded to four studios, three remixing rooms and three mastering rooms. Built indoors from scratch, the studio is ideal for recording, protected from all external noises and distractions.

According to Tom May, director of studio operations, "there is a very definite philosophy about who uses the studio. People record here because they really want to, not because there's any pressure exerted.

"If a record company has a quality studio, its own artists should give it a try. This company means more than what an artist can make out of it," says May.

The influx of artists contracted to other labels is nearly equivalent to that of A&M's own artists and has been influential in attracting others to make use of the facilities. "Outside people help stimulate business and encourage more of our own artists to record here," says May.

Among the artists who have made use of the facility are Joni Mitchell, Tom Scott, Richie Havens, Barbra Streisand, Johnny Mathis, the Carpenters, Captain & Tennille, Tubes, Carol King, Quincy Jones and Herb Alpert.

Cat Stevens is getting set to begin work on his next album, while Quincy Jones is currently producing the Brothers Johnson. Alpert is working with Lonnie Hall.

The studio, in operation 24 hours a day, year round, has been so busy that artists have to be turned away. "We work on a first come, first served basis," says May. "There is no bumping once an artist is booked and they can take as much time as needed as long as they have the money." Some albums have cost upwards of \$100,000 in studio time.

Because of its successful track record, the studio does little in the way of advertising. "The hit LPs that have been recorded here are the biggest sales pitch," says May. "The people who do the mixing are the real salesmen. If they do a good job the artist will come back."

Of course, having artist/producer and executive vice president Alpert nearby is a great advantage. "Herb makes suggestions as an artist and producer," says May. "He is aware of the studio's needs and feels the vibes whether good or bad. His contributions are always helpful."

Although the sound stages are used primarily for recording, occasional staff social events like the annual Christmas party are held there. In addition, part of the new Captain & Tennille tv show will be taped there, although that luxury is infrequent and basically reserved for A&M's own artists.

May maintains a staff of 32, more than most studios, with seven specifically for maintaining the equipment. There is an in-house staff of producers as well as independents.

Each of the four studios is

BY & FOR MUSICIANS

L.A. Studio Ups Tracks And Space

LOS ANGELES—Spectrum Studios here in the beach suburb of Venice will soon add 24-track capability in addition to doubling its facility to 6,000 square feet, according to chief principal and builder Arnie Frager.

Inaugurated three years ago as a place to "practice and work out material" for a group called Spectrum Frager was a part of, the public studio may be the only one of its kind which is perched right on the beach, a stone's throw away from the Pacific.

"One of the reasons that we are here," explains Frager, "is that I think there's something special about Venice and also something special about the ocean. And in addition to the actual feeling and enjoyment the place generates, I think we also represent an image which is a little different from the Hollywood image, that is, if you will, a people's studio."

"The whole place was built by musicians, is owned by musicians, and is operated by musicians. Everyone connected with it is into music and I don't mean just listening to records. They write, sing, play, and that's what we are all about. Actually, it's like a musicians' club."

Among the musicians in at Spectrum since the beginning of the year are jazz artists the L.A. 4 (Ray Brown, Shelley Manne, Laurindo Almeida and Bud Shank), Chuck Flores and Mort Subotnik for such labels as Concord Jazz, Dobro and Orion.

Rock, r&b and disco artists include Dirk Hamilton, Kellee Patterson, Jimmy Spheeris, Jeff Bridges, Chicago, Edwin Starr, Miles Gregory and the Ink Spots.

Independent producers include Ed Townsend, Tom Gamache, Ray Lawrence, Gene Russell, Carl Jefferson, Bumps Blackwell and Al De Lory.

Record labels using Spectrum on a regular basis are Concord Jazz, Orion Records, Takoma, Orfeon, Musimex, Dobro and Epic.

"They cover the gamut," notes Frager, "of various styles. We do a lot of jazz because some of us here are very heavily oriented in that direction. I like to think, also, that we do a lot of what you might call the artistic end of the music business as opposed to the 'grind them out' type of thing. We do a little bit of everything, actually."

A major stride forward in Spectrum's evolving came at the beginning of the year when they installed a new room.

Frager explains: "We built the room at the end of 1975 and we started operating as a mastering studio doing what you might call state

equipped with the same equipment, the only difference being in the size of the room.

A&M prides itself on having all the latest and efficient audio gear, which includes seven 24-track MCI boards, four new consoles including a Quad 8 and API automated console.

As for the future, May is looking forward to audio/visual programs and video recording equipment. "That's an area that will grow quickly," says May, "but that will be primarily for our own artists. We don't want to compete with video specialists since they have more to offer."

of the art 16-track work, stereo and quad mixes, in January of this year. So in that sense, it's brand new. In fact, this is the first year we've made an effort to really let people in Hollywood know we are a recording studio and this is a place to make records." The studio began as 4-track and matured to 8-track.

The room was built by Los Angeles-based designers and builders of turnkey facilities, Everything Audio.

"The thing I like about the design," adds Frager, "is that the whole thing is a working unit both from a visual and sound point of view."

The console is "dashed" under the glass and "there's no gulf between you and the artists from an engineering and producers point of view. A lot of studios have the console in the middle of the control room. The couch is also behind you and there are no distractions."

Another design advantage of the Everything Audio room Frager points out is the level of sound which is first order.

"There's no reflection of sound," he says, "so you don't have to compensate with something like concave or teardrop ceiling."

The equipment lineup includes 3M 79 recorders, VSO, UREI limiters, EMT and AKG reverb chambers, Crown amplifiers, JBL monitors and an Auditorics console.

On the other side of the glass there's a Yamaha grand piano, Arp 2600 synthesizer, Wurlitzer electric piano, Fender and Acoustic amps, Neumann, AKG, Sennheiser and EV mikes.

"To me a studio is a tool," Frager adds, "and as we buy equipment we are into the idea that the tool be complete on both sides of the glass."

"Why buy all kinds of fancy phase shifters and digital delay devices and all that and not have the right keyboards?"

The next step in the Spectrum genesis will be to expand into the downstairs portion of the facility they are in now on Ocean Front Walk and moving into 24-track.

"The way we are evolving and going towards the future," foresees Frager, "is to do pretty much the same thing we have been doing. I think we are offering a really first-class facility. We are trying to aim at the new guy and the guy who is on his way up in the business who needs the tool. But he doesn't have a record company footing a \$150-an-hour bill for him. While we do business with record companies we are not really into a status thing. Some studios seem to place a big emphasis on the big names that have used it as well as the number of gold records they have. My attitude is to treat everyone the same and to me the studio is just a tool. I built this studio so I could have a tool and the people I was working with could have a tool. There are a lot of studios but a real shortage, I think, of a good tool that people can afford. I think a lot of newer people get intimidated when they walk into a studio. I would rather have people come in and work and not feel intimidated."

"We want to give artists a chance to feel at home and be able to create," adds Frager. "We want to be the 'liaison' for Spectrum."

The studio has doubled in all respects since its inception so "I like to feel we are on the right track," notes Frager. **JIM McCULLAUGH**

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TOP AUDIENCE RESPONSE RECORDS IN ATLANTA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 3 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
 - 4 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 6 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 7 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 8 TAKE A LITTLE—Liquid Pleasure—Midland International
 - 9 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 10 YOU GOT THE POWER—Camouflage—Roulette
 - 11 PICNIC IN THE PARK/SUMMERTIME AND FEELING MELLOW—MFSB—Philadelphia International (LP)
 - 12 5TH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock
 - 13 OAZZ—Brick—Bang
 - 14 THIS MASQUERADE—George Benson—Warner Bros.
 - 15 ONE FOR THE MONEY—The Whispers—Soul Train

TOP AUDIENCE RESPONSE RECORDS IN BALTIMORE/WASHINGTON, D.C. DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU + ME? LOVE—Undisputed Truth—Whitfield
 - 3 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 4 KNIGHTS IN WHITE SATIN/I WANNA FUNK YOU TONIGHT—Gorgio—Oasis (LP)
 - 5 FULL TIME THING—Whirlwind—Roulette (disco edit)
 - 6 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia
 - 7 LIKE HER—Gentlemen & Their Lady—Roulette
 - 8 ONE FOR THE MONEY—The Whispers—Soul Train
 - 9 MIDNIGHT LOVE AFFAIR—Carol Oouglass—Midland International (12-inch)
 - 10 MAKES YOU BLIND—The Glitter Band—Bell (import)
 - 11 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - 12 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 13 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 14 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 15 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (LP)

TOP AUDIENCE RESPONSE RECORDS IN BOSTON DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 4 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 6 MY LOVE IS FREE/EVERY MAN/TEN PERCENT—Double Exposure—Salsoul (LP)
 - 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 YOU + ME? LOVE—Undisputed Truth—Whitfield
 - 9 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 10 TROUBLE MAKER—Roberta Kelly—Oasis
 - 11 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - 12 DISCO PARTY/CAN WE COME TOGETHER—Trammps—Atlantic (LP)
 - 13 GET UP OFFA THAT THING—James Brown—Polydor
 - 14 RUN TO ME—Candi Staton—Warner Bros.
 - 15 LET'S GET STARTED/I THINK THE WORLD ABOUT YOU—Commodores—Motown (LP)

TOP AUDIENCE RESPONSE RECORDS IN CHICAGO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/MIGHTY POWER OF LOVE—Tavares—Capitol (LP)
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 4 YOU + ME? LOVE—Undisputed Truth—Whitfield
 - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 9 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
 - 10 DISCO MAGIC—T Connection—Media
 - 11 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
 - 12 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 13 MY LOVE IS FREE/EVERY MAN/TEN PERCENT—Double Exposure—Salsoul (LP)
 - 14 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 15 CAN WE COME TOGETHER/DISCO PARTY—Trammps—Atlantic (LP)

TOP AUDIENCE RESPONSE RECORDS IN L.A./SAN DIEGO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 YOU + ME LOVE—Undisputed Truth—Whitfield
 - 3 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 4 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
 - 7 DOWN TO LOVE TOWN—The Originals—Motown
 - 8 MUSIC, MUSIC, MUSIC—California—Warner/Curb
 - 9 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 10 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 11 MIDNIGHT LOVE AFFAIR—Carol Oouglass—Midland International
 - 12 DISCO MAGIC—T Connection—Media
 - 13 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 14 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - 15 PICNIC IN THE PARK/SUMMERTIME & I'M FEELIN' MELLOW—MFSB—Philadelphia International (LP)

TOP AUDIENCE RESPONSE RECORDS IN MIAMI DISCOS

- This Week**
- 1 DISCO MAGIC—T Connection—Media
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 3 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE/THIS SONG WILL LAST FOREVER—Lou Rawls—Philadelphia International (LP)
 - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 6 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 9 LOWDOWN—Boz Scaggs—Columbia (LP)
 - 10 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 11 GET UP OFFA THAT THING—James Brown—Polydor (LP)
 - 12 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 13 PICNIC IN THE PARK/SUMMERTIME AND FEELING MELLOW—MFSB—Philadelphia International (LP)
 - 14 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 15 THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY—Trammps—Atlantic (LP)

TOP AUDIENCE RESPONSE RECORDS IN NEW YORK DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 4 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
 - 6 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 9 YOU + ME? LOVE—Undisputed Truth—Whitfield
 - 10 KNIGHTS IN WHITE SATIN/I WANNA FUNK YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
 - 11 MAKES YOU BLIND—The Glitter Band—Bell (import)
 - 12 SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - 13 LET'S GET IT TOGETHER—El Coco—AVI
 - 14 FULL TIME THING—Whirlwind—Roulette (disco edit)
 - 15 ONE FOR THE MONEY—Whispers—Soul Train

TOP AUDIENCE RECORDS IN SAN FRANCISCO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 2 YOU + ME? LOVE—Undisputed Truth—Whitfield
 - 3 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 4 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 6 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul (LP)
 - 7 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
 - 8 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - 9 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 10 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 11 SO MUCH FOR LOVE (Instrumental)—Moment Of Truth—Salsoul
 - 12 LITTLE FUNKY DANCE—Fatback Band—Spring
 - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 MIDNIGHT LOVE AFFAIR—Carol Oouglass—Midland International

Disco Mix

By TOM MOULTON

NEW YORK—A new album by the Detroit Emeralds will be released this month on the West-bound label. It is titled "Feel The Need." The original members of the group have done a remake of their classic disco smash, "Feel The Need To Me." This new version is 7:03 minutes long, and has a long instrumental break as well as a strong instrumental introduction. It is pretty much in the same vein as the original but the tempo is faster. According to Jimmy Stuard, deejay at 12 West, the record is "flawless."

The new Temptations album, "Do The Temptations," on Gordy Records, has one strong disco cut that is getting immediate reaction. The tune is "How Are You (And What Are You Doing The Rest Of Your Life)." The group is back into its tight harmony sound. It is a strong track and promises success.

Motown has also released Tata Vega's album titled "Full Speed Ahead." There are two strong cuts. The title tune is the stronger; it is very funky and the vocal sound is extremely strong. There is also a good rhythm break that brings the song to a nice peak. "Love Is All You Need" is similar to "Full Speed Ahead," but is not as strong.

Tamla will release its strongest disco album of the year in September. It is the new Eddie Kendricks LP, "Going Up In Smoke." All the cuts are uptempo with the exception of one ballad. The LP was recorded in Philadelphia, and was produced by the Harris Machine. No release date has been set for Jermaine Jackson's LP titled, "Do Unto Others," which was also produced by the Harris Machine. Most New York deejays are aware of this strong album just by word of mouth.

Polydor (Canada) has released the new Soul Iberica Band's single, "African Song." It is a nice, melodic instrumental with a French disco sound.

The new Quickest Way Out LP "Beginners Luck" will be released this month on Philly Groove Records (distributed by Warner Bros.). There are five disco cuts on the album including the group's current release, "Who Am I." The album contains the disco version of this tune. "I Can Be Everything You Want Me To Be," and "Beware, She Was Pulling My Heart Strings," are the two strongest cuts. Both have excellent breaks as well as that solid Philadelphia sound.

Beam Junction is rush releasing the new Grace Jones single, "That's The Trouble" in both short and long disco versions. The sound starts off similar to "Extra, Extra" then goes into an "Ob La Di, Ob La Da" type of rhythm. Jones' voice has a lot of Shirley Bassey qualities, and when she sings in the lower register, it is very sultry. The song has a beautiful melodic break in which the guitar plays a pretty rhythm. The record will be available on both 12-inch and regular 7-inch singles.

Discos

UNKNOWN ACTS BENEFIT

Small Labels Boom Thanks To Discos,

By RADCLIFFE JOE

NEW YORK—Small independent record companies like Midland International continue enjoying life thanks to the disco boom in this country.

In addition, more and more independents are discovering that with the disco industry's receptiveness to new and untried acts, much of the pressure to release popular artists with established track records has been lifted.

Included among these are Salsoul, with the chart-riding Salsoul Orchestra and Double Exposure, Spring Records, with the Fatback Band, TK with K.C. and the Sunshine Band, Soul Train with its hit group the Whispers, Pyramid with Jikki and D.C. LaRue, along with such other hitherto unheard of labels like Juana, Teal, Jaguar, Flo-Feel and Oasis.

Midland International, for example, in two short years of operations has ridden the crest of the disco boom from being a nonentity in the recording business to a firm with anticipated retail sales of \$10 million this year.

The most unique aspect of Midland's Cinderella-like story, is that the firm has achieved its success with a group of total unknowns.

As Ed O'Loughlin, Midland's vice president points out, Midland has had three major acts on the charts—Silver Convention, Carol Douglas and more recently, John Travolta. With the exception of Travolta who has had exposure on the television series, "Welcome Back Kotter," none of these had ever been heard of, prior to signing with, and being released by, Midland.

Further emphasizing the amazing influence of the disco industry on the recording business, is the fact that until she was "discovered" by Midland, no one had ever heard of Carol Douglas. Also this artist's million-selling hit, "Doctor's Orders" had been kicked around England without success until the property was acquired by Midland's president, Bob Reno.

The success story of Silver Convention is similar. Acquisition rights to the group were passed up by the majors at the MIDEM convention in France two years ago, and the property languished until Reno came along. The group's "Fly, Robin Fly," and "Get Down & Boogie," have been among the biggest disco hits in the history of the disco movement in this country.

Unknowns are not limited to Mid-

(Continued on page 34)

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marketing—will once more have the chance to get together to discuss their special brand of entertainment . . . *DISCOS*.

Join us in New York, September 28-October 1, and talk discos! discos! discos!

DISCO II AGENDA

Tuesday, September 28

10 a.m.-6 p.m.—REGISTRATION
6:30 p.m.-8 p.m.—WELCOMING COCKTAIL PARTY
8 p.m.-10 p.m.—TK Records Special
10 p.m.-10:30 p.m.—Disco Dancing
10:30-11:30—Ecstasy, Passion & Pair
11:30 p.m.-Midnight—Disco Dancing
Midnight-1 a.m.—Act to be Announced
1 a.m.-1:30 a.m.—Disco Dancing

Wednesday, September 29

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
10 a.m.-11 a.m.—DISCO II OFFICIAL WELCOME
Lee Zhitto, Editor-in Chief, Publisher
Billboard Magazine, Los Angeles
KEYNOTE SPEECH INTRODUCTORY REMARKS
Bill Wardlow, Associate Publisher/Disco II Director
Billboard Magazine, Los Angeles
KEYNOTE SPEECH
"Discos—A Multi-Billion Dollar Business Annually"
Laury Minard, Reporter
Forbes Magazine, New York
11:15-12:15 p.m.—CONCURRENT SESSIONS

1) "Specialization of Advertising and Marketing Techniques for the Exposure of Disco Product"

Moderator: NANCY SAINTE, Nat'l Pop Promotion Director United Artists, Los Angeles
Panelists: STANLEY CAYRE, Chairman of the Board SalSoul Records, New York
ALAN LOTT, Nat'l R&B Operations Director Buddah Records, New York
TOM HAYDEN, Nat'l Disco Promo Director 20th Century Records, Los Angeles
ANITA WEXLER, Director of A&R East Coast Phonogram, Inc./Mercury, New York
TONY KING, Executive Vice-President Rocket Records, Los Angeles
DAVID GLEW, Senior Vice-President, Marketing Atlantic Records, New York
JERRY LOVE, Love Productions, New York
MARC PAUL SIMON, President Provocative Promotions, Los Angeles

2) "Professionalism in Design and Installation of Disco Systems"

Moderator: WALTER KOLE, President, Power Audio, Anaheim, Ca.
Panelists: RANDY VAUGHN, Vice-President, Disco Scene, Hampton, Va.
R.F. LONG, President, Disco Sound, New York
DAVID DURIE, Sales Manager Optikinetics, Luton, Bedfordshire, England
PETER FRANK, President, Video Vision, New York
DONALD W. SLACK, President Total Concept Sound, Woodland Hills, Ca.
DR. RICHARD IACOBUCCHI, President Roctronics, Cambridge, Mass.
JAMES W. BURG, Vice-President, LTD, Inc., Denver
HOWARD R. RHIENER, Sales Manager Times Square Theatrical & Studio Supply Corp., New York City
HANK LOCONTE, President, The Agora Clubs, Lyndhurst, Oh.
MICHAEL LEVIN, President, The Danserium, Van Nuys
GAIL MARTIN, Sales Mgr., Cerwin-Vega, L.A.
ALEX ROSNER, Rosner Custom Sound, NYC

12:30 p.m.-2 p.m.—LUNCHEON
2:15 p.m.-3:15 p.m.—CONCURRENT SESSIONS

3) "Disco DJ Pools—Organizing, Functioning, Feedback to Records Labels" (Including Panelists that are not Disco DJs)

Moderator: DENISE CHATMAN, Disco Promotion Salsoul Records, New York
Panelists: JEFF BAUGH, New York Record Pool, New York City
JANE BRINTON, Vice-President Aristocrat Discoteques, Inc., Los Angeles
PATRICK JENKINS, Independent Disco Promotion, Los Angeles
*ERICA SMITH, Arizona Power & Light, Phoenix
*JACK WITHERBY, Arizona Assoc. of Disco Announcers, Phoenix
JOHNNY HEDGES, B.A.D.D.A., San Francisco
SAM MEYER, Disco Texas Record Pool, Houston
RAM ROCHA, Disco Texas Record Pool, Houston
JOHN VONGO, President Disco DJ Record Pool, Boston
SEAN ADAMS, Disco-Tech, Chicago
RONALD COLE, Disco Promotion Atlantic Records, New York
DOMINICK ZARKA, Canadian Record Pool Montreal, Canada
EDDIE RIVERA, President International Disco Record Center, New York
BO CRANE, President B.O.K. Music Productions, Miami
GARY FRIEDMAN, Northwest Disco DJ Record Pool, Seattle
JACK McCLOY, President, Long Island Disco DJ Record Pool, Elmont, NJ
BARRY CHASE, B.U.M.P. for Greater Atlanta
ARTIE JACOBS, President South Florida Disco DJ Association
RUFUS SMITH, Disco-Tech, Chicago

4) "Disco Club Owners Only Session (Financing Selecting Locations, Staffing, Operating, Membership versus Paid Attendance, Day To Day and Long Range Planning, Private versus Public Operations, Admittance Controls, etc)"

Moderator: SCOTT FORBES, Owner, Studio One, Los Angeles
Panelists: JOHN FELIZZI, Director of Operations, Crescendo, Inc., Anaheim, Ca.
MIKE O'HARRO, Co-owner, Tramps, Washington, D.C.
RONALD L. CLARK, Homers Odyssey, Colorado Springs
ALAN HARRIS and TONY MARTINO, 12 West New York City
*OLIVIER COQUELIN, Owner, Hippopotamus, New York City
*J. EMERICK or JIM RITTENBERG, Co-owner, Faces, Chicago
*BILL BERG, Owner, Honey For The Bears, Miami
*TOM SANFORD, Owner, The City, San Francisco
*FRANK CAVEN, Owner, Old Plantation, Dallas
JULIUS COLMAN, Hot Cat Victoria, Australia
MICHAEL POPE, Electric Radio, Hong Kong B.B.C.
RICHARD ANDRESEN, Alibi, Inc., Grand Rapids, Mich.

3:15 p.m.-3:30 p.m.—COFFEE BREAK
3:45-4:45 p.m.—CONCURRENT SESSIONS

5) "New Sight and Sound Technology For The Discos of Tomorrow"

Moderator: STEPHEN TRAIMAN, Editor—Tape/Audio/Video Billboard, New York City
Panelists: VINCE FINNEGAN, National Sales Manager, Meteor Light & Sound, Syosset, L.I., NY
MIKE KLASCO, President, G.L.I., Inc., Brooklyn
JOHN BUBBERS, President, Audio Dynamics Corp., New Milford, Conn.
GARY RILLING, Altec Sound Products Div., Anaheim, CA
GRAHAM SMITH, Sales Manager, Digital Lighting, New York City
JIM PARKS, National Sales Manager, Technics, by Panasonic, Secaucus, NJ
RALPH MARTIN, Vice President and Sales Manager, Video-Disco, Kansas City, Mo.
GEORGE ALEXANDROVICH, Vice President-Field Engineering, Stanton Magnetics, Plainview, L.I., N.Y.

6) "Disco D.J.'s Only Session (With guest Panelists)—The Fine Art of Programming" (This session is in addition to the Disco II Disco D.J. Aircheck room, where top Disco D.J.'s will present Spun Down tapes of their program concepts, via reel to reel tape playback equipment and headsets; daily from 12 noon until 6 p.m.)

Moderator: BOBBY D.J., Disco D.J., New York City
Panelists: WALTER GIBBONS, Disco D.J. New York City
A J MILLER, Disco D.J. "Starwood," Los Angeles
LINDA SCHAEFER, Disco D.J. "Tramps," Washington, D.C.
BO CRANE, Disco D.J. "Honey For The Bears," Miami
*JIMMY STUARD, Disco D.J., 1270 Boston
DAVE TODD, National Disco Coordinator, RCA, New York City/Deejay, "Jouissance," NYC
MIKE THOMAS, Disco Coordinator, Columbia Records, New York City
TOM SAVARESE, Disco D.J., New York City
NICKY SIANO, Disco D.J., New York City
VICTOR M. LAUDRIEL, Executive Producer, Super Disco Jocks, Washington DC

12 noon-6 p.m.—EXHIBITS OPEN
12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
8:00 p.m.-9:00 p.m.—RICK DEES & HIS CAST OF IDIOTS
9:30 p.m.-9:30 p.m.—Disco Dancing
9:30 p.m.-10:30 p.m.—VICKI SUE ROBINSON
10:30 p.m.-11:00 p.m.—Disco Dancing
11:00 p.m.-12:00 p.m.—Brass Construction
12:00 p.m.-12:30 a.m.—Disco Dancing
12:30 a.m.-1:30 a.m.—Act To Be Announced
1:30 a.m.-2:00 a.m.—Disco Dancing

Thursday, September 30

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
10 a.m.-11 a.m.—CONCURRENT SESSIONS

7) "Updating: Disco Franchising/Disco Chains (including Restaurant and Hotel Chains)"

Moderator: TOM JAYSON, President 2001 Clubs, Inc. Columbus, Ohio
Panelists: BUNN WINTER, President, Something Else, Ent., Florissant, MO
JOHN KEATE, President, Uncle Sams, The American Scene, Inc., Park Forest South Illinois
*PAUL HOFFMAN, Vice President, Apple Properties, Inc., Park Forest So, ILL.
BERT TENZER, President, Disco Dance Factory, New York City
JERRY OWENS, Pleasurable Productions, Anaheim
*KEN MACK, Stouffer Restaurants, Cleveland, Ohio

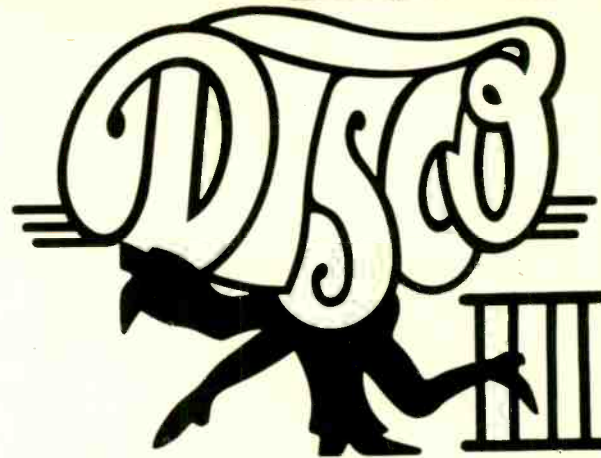
8) "Establishing Inter-Disco Communications Local, Regional, National, International."

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(*Additional Panelists and Chairman to be Announced)

Moderator: JACK DUVALL, V.P. and Director, Intl Discoteque Assoc.—Washington, D.C.
 Panelists: GARY FRIEDMAN, Advertising Mgr. Disco Technics, Seattle
 JANE BRINTON, Vice President, Aristocrat Discoteques, Inc., Los Angeles
 SCOTT WOODSIDE, B.U.M.P. FOR Greater Atlanta

11 a.m.-11:15 a.m.—COFFEE BREAK
 11:15 a.m.-12:15 a.m.—CONCURRENT SESSIONS

9) "Producers Session—Disco Music Evolution to Multi-Music Sounds"

Moderator: KENNY CAYRE
 Panelists: NORMAN HARRIS
 VINCE MONTANA
 BOB CREWE
 VAN MC COY
 *FREDDIE PERREN
 *JOE WISSERT
 TONY SYLVESTER
 TOM MOULTON

10) "Disco Club Managers only Session (Day to Day operating Policy including Policies on Admissions, Dress Code, Membership qualifications, Beverage Prices, Staffing, etc.)"

Moderator: PAT CAPOZZI "Tramps" Vancouver, B.C.
 Panelists: LARRY TORTORICI, "Speakeasy," Island Park, NY
 *HENRY JUNCO, The Golden Fox, 1400 Central Avenue, Albany, N.Y.
 *GORD LEVIN, Gords Place, St. Catharines, Ontario
 *JIM LUPO, The Point After, Helper, Utah
 RICHARD H BOWLING, The Cosmos Clubs, Greensboro, N.C.
 *DENIS QUEREUX, 15 Landsdowne, Boston
 ALAN HARRIS and TONY MARTINO, 12 West New York City
 JACK WHEELER, Studio One, Los Angeles

12:30 p.m.-2 p.m.—LUNCHEON
 2:15 p.m.-3:15 p.m.—PLENARY SESSION

11) "Promotion of The Discoteque/Public Relations (Use of Radio, Printed Media, Special "Theme" Parties, Charity Events, Dancing Classes, Modeling Promotions, Current Musicals Tie-Ins, Movie Production Tie-Ins, Disco Artists "Live" Club Appearances, Etc. to Promote the Disco and Improve Disco Public Relations).

Moderator: MICHAEL O'HARRO, President, Tramps, Washington, D.C.
 Panelists: JOHN FELIZZI, Director of Operations, "Crescendo, Inc." Anaheim, CA.
 KEVIN ELMAN, "Vamps," New York City
 RON BARRON, Director of Editorial/Think Tank Operations, Norman Winter Associates, Los Angeles
 MARTY ANGELO, "The Spectrum" Buffalo, New York
 RICHARD STODDARD, Reno, Nevada
 JOSEPH MALINA, Homers Odyssey, Colorado Springs, CO

3:15 p.m.-3:30 p.m.—COFFEE BREAK
 3:30 p.m.-5 p.m.—PLENARY SESSION

12) "Promotion of the Disco Artist (Participants of this session are: Artisto, Contest Managers/Reps, Club Managers, Concert Promotions, record label Executives).

Includes discussion on "Live" on Campus, "Live" in Discos. Audio/Video Tapes Etc.
 Moderator: NORBY WALTERS, President, Norby Walters Associates
 Panelists: VINCE ROTHCAP, Artist Manager, N.Y. City
 LARRY TORTORICI, General Manager, "Speakeasy" Discoteque, Long Island
 *ANDREA TRUE
 TOM COSSI, Promotion Director, Buddah Records, New York City
 RAY CAVIANO, TK Productions, Hialeah, Fla. OTHER PANELISTS PENDING

12 noon-6 p.m.—EXHIBITS OPEN
 12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
 8:00 p.m.-9:00 p.m.—THE MANHATTANS
 9:00 p.m.-9:30 p.m.—DISCO DANCING

9:30 p.m.-10:30 p.m.—THE WHISPERS
 10:30 p.m.-11:00 p.m.—DISCO DANCING
 11:00 p.m.-12:00 a.m.—GLORIA GAYNOR
 12:00 a.m.-1:30 a.m.—BILLBOARD/SALSOUL DISCO II DANCE CONTEST
 1:30 a.m.-2:00 a.m.—DISCO DANCING

Friday, October 1

9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
 10 a.m.-10:30 a.m.—PLENARY SESSION

13) "The Future of Discos/Hot Seat Session" (Panelists From Every Facet of the Disco World in Question & Answer Session)

Moderator and Introductory Remarks Speaker Bill Wardlow, Disco II Forum Director/Associate Publisher—Billboard, Los Angeles

Hot Seat Participants:

HENRY STONE, President TK Productions, Hialeah, Florida
 BOB RENO, President, Midland Intl, New York City
 LARRY UTTAL, President Private Stock Records, New York City
 JOE CAYRE, President, Salsoul Records, New York City
 AL CORY, President, R.S.O. Records, Los Angeles
 DICK KLINE, Vice President/National Promotion, Atlantic Records, New York City
 BOBBY D.J., Disco D.J., New York City
 WALTER KOLE, President, Power Audio, Anaheim, CA
 MIKE O'HARRO, President, Tramps, Washington, D.C.
 TOM JAYSON, President, 2001 Clubs, Inc., Columbus, Ohio
 TOM COSSI, Promotion Director, Buddah Records, New York City
 JANE BRINTON, Vice President, Aristocrat Discoteques, Los Angeles
 SCOTT FORBES, Owner, Studio One, Los Angeles
 NORBY WALTERS, President Norby Walters Associates, New York City
 VINCE FINNEGAN, National Sales Manager Meteor Light & Sound, Syosset, LI, NY
 DR. RICHARD IACOBUCCHI, President Roctronics, Cambridge, Mass.

A.J. MILLER, DISCO D.J., "Starwood," Los Angeles, CA
 WALTER GIBBONS, Disco DJ., New York City
 BERT TENZER, President, Disco Dance Factory, Anaheim, Ca.
 LARRY SILVERMAN, President, Digital Lighting
 VAN McCOY, Producer/Performer
 ANITA WEXLER, Director of A.&R, E. Coast. Phonogram, Inc./Mercury Records
 RICHARD NADER, President, Disco Dance Attractions, New York
 MARK KREINER, President MK Productions, Los Angeles
 STAN BLY, Vice President Natl Promotion Phonogram Inc./Mercury Recs., Chicago
 MAUREEN ORTH, General Editor, Newsweek Magazine, New York City
 STEPHEN TRAIMAN, Editor—Tape/Audio/ Video, Billboard, New York City
 PAT CAPOZZI, Tramps, Vancouver, B.C.

7:00 p.m.-10 p.m.—DISCO AWARDS DINNER

On The Dais:

BILL WARDLOW	LAURY MINARD
PETER HEINE	DENISE CHATMAN
DIANE KIRKLAND	KENNY CAYRE
NANCY SAINÉ	MIKE O'HARRO
WALTER KOLE	JACK DUVALL
BOBBY D.J.	PAT CAPOZZI
SCOTT FORBES	MAUREEN ORTH
STEPHEN TRAIMAN	NORBY WALTERS
TOM JAYSON	

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 1:30 a.m.-2 a.m.—DISCO DANCING
 2 a.m.-3 a.m.—THE TRAMMPS
 3 a.m.-3:30 a.m.—DISCO DANCING
 3:30 a.m.-4:30 a.m.—JAKKI
 4:30 a.m.-6 a.m.—DISCO DANCING

*Confirmations pending

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Mickey Addy, Billboard, 1515 Broadway, New York, N.Y. 10036 (212) 764-7355

CHICAGO - Bill Kanzer, Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606 (312) 236-9818

Discos

Disco Forum Productions Will Be Kole-Coordinated

By JEAN WILLIAMS

LOS ANGELES—Walter Kole, owner of Power Audio in Toms River, N.J., is pulling together the varied disco productions to be held each evening at Billboard's Disco 11

at the Americana Hotel in New York, Sept. 28-Oct. 1.

In coordinating the entertainment segments of the forum, Kole has brought in firms specializing in practically every facet of the disco industry including sound, lighting, special effects for disco parties, sound reinforcements, stage lighting and special effects for the performing acts.

Altec Lansing of Anaheim, Calif., is supplying the sound systems, not only for the four evenings of entertainment, but also for the business sessions. Included in the sound system package are speaker systems, amplifiers, equalization and general technological assistance.

Rocktronics in Cambridge, Mass., is offering electronic controls for stage lighting and special effects. It will also utilize a device called Colormation which is a computerized lighted wall that can be programmed to produce any pattern, shape or color. It will also be actuated by a solid state television camera.

American Laser of Salt Lake City will provide all laser equipment, and Video Disco in Kansas City will offer large screen projection video equipment.

Video Disco will tape the entire Disco 11 forum. It will also have on hand two mini cameras to cameo the performers and disco dancers on a large screen.

Hank Lo Conti, of the Agora nightclub in Cleveland, will show a

(Continued on page 45)

Disco Boom Aids Indies

• Continued from page 31

land's roster of artists. The label's staff of writers, producers, arrangers and other office personnel are also without track records in the music industry. Reno boasts that nine of the 10 members of his staff came to him without any previous experience in the music business, and were trained by him. Today he is more than satisfied with their performance.

Carol Douglas' "Doctors' Orders" was produced by O'Loughlin who concedes that he did the record without prior experience in the field. Travolta's hit tune, "Let Her In," was also an unknown British property acquired by Reno, and produced by him even though he too lacks experience as a producer.

O'Loughlin confesses that much of the label's success is based on its faith in its artists, its personnel and its properties. "We started off with very little money, and were in no position financially to bid on the established acts that were available. Lack of limitless operating funds also ruled out the Richard Perrys and the Snuff Garretts as our producers. In other words we had to go with what our money could buy, and hope our judgments were sound."

When the history books on the disco movement in this country are written, the wisdom of Midland's moves will be documented in their pages.

National Disco Action Top 30

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- 1 YOU SHOULD BE DANCING**—Bee Gees—RSO (12-inch)
- 2 BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (LP)
- 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL**—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 4 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
- 5 YOU + ME = LOVE**—Undisputed Truth—Whitfield
- 6 I DON'T WANT TO LOSE YOUR LOVE**—Emotions—Columbia (LP)
- 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE**—Gloria Gaynor—Polydor (LP)
- 8 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY**—Candi Staton—Warner Bros. (LP)
- 9 NICE & NASTY**—Salsoul Orchestra—Salsoul (12-inch)
- 10 (Sjake, Shake, Shake) SHAKE YOUR BOOTY**—K.C. & The Sunshine Band—TK
- 11 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Philadelphia International
- 12 PLAY THAT FUNKY MUSIC**—Wild Cherry—Sweet City
- 13 MY SWEET SUMMER SUITE**—Love Unlimited Orchestra—20th Century (12-inch)
- 14 KNIGHTS IN WHITE/SATIN/I WANNA FUNK YOU TONIGHT/OH L'AMOUR**—Gorgio—Oasis (LP)
- 15 EVERY MAN/MY LOVE IS FREE/TEN PERCENT**—Double Exposure—Salsoul (LP)
- 16 DISCO MAGIC**—T Connection—Media
- 17 LET'S GET IT TOGETHER**—El Coco—AVI (12-inch)
- 18 SUN, SUN, SUN**—Jakki—Pyramid (12-inch)
- 19 DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER**—Trammps—Atlantic (LP)
- 20 TROUBLE MAKER**—Roberta Kelly—Oasis
- 21 YOU'RE MY PEACE OF MIND**—Faith, Hope & Charity—RCA (LP)
- 22 LOWDOWN**—Boz Scaggs—Columbia (LP)
- 23 MAKES YOU BLIND**—Glitter Band—Bell (import)
- 24 ONE FOR THE MONEY**—Whispers—Soul Train
- 25 DOWN TO LOVE TOWN**—The Originals—Motown
- 26 MIDNIGHT LOVE AFFAIR**—Carol Douglass—Midland International
- 27 GETAWAY**—Earth, Wind & Fire—Columbia (12-inch)
- 28 GET UP OFFA THAT THING**—James Brown—Polydor
- 29 FULL TIME THING**—Whirlwind—Roulette (disco edit)
- 30 IF YOU CAN'T BEAT 'EM, JOIN 'EM**—Mark Radice—United Artists

110 Disco Owners In German DDU

AACHEN—The DDU, Deutsche Diskotheken-Unternehmer, is an association of 110 discotheque owners, between them running 300 businesses.

The organization was set up seven years ago and every year it arranges an artists meeting where some 65 singers and bands appears in search of engagements. And experts from tv, radio and press have a chance of getting information about the artists, both German and foreign.

The meeting, which runs for nine hours and is unique in Germany, attracts an audience of disk jockeys, artists and industry people.

Baesweiler, near Aachen, in the most western part of Germany, is also the meeting place for some 100 representatives of record companies, many of whom have a first chance of seeing their artists appearing on stage at the DDU get-together.



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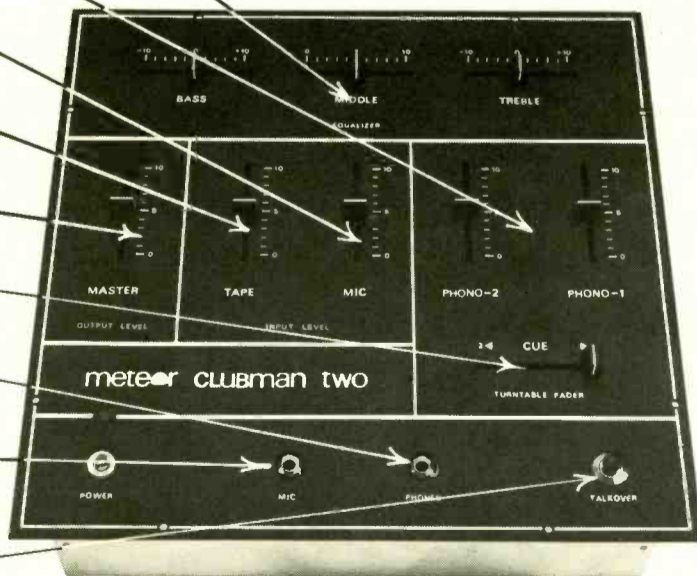
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Talent

AT PHILLY'S KENNEDY STADIUM

Gamble & Huff Projecting Flashy Concert Next July

PHILADELPHIA — Gamble & Huff, leading independent record producers in the soul crossover field, are reported planning to stage a major concert here next July Fourth.

Kenny Gamble and Leon Huff recently set up a subsidiary firm to promote their Philadelphia International Records artists in concerts in South America. Now they are planning to stage an "Inside Black America" production on the holiday next year in the city's John F. Kennedy Stadium. The mammoth outdoor facility seats more than 100,000. Earlier this summer it held 130,000 persons for a rock show promoted by the locally based Electric Factory Concerts.

The July Fourth promotion was revealed at a board meeting of Philadelphia '76 Corp., the city's bicentennial planning agency, which was given the leasing rights for the stadium for the bicentennial year. The rental tag has been \$100,000 against 10% of the gross. It is reported that Gamble & Huff origi-

nally planned to rent the stadium for a Labor Day promotion. However, since the program turned out to be much bigger than expected, they opted for the July Fourth playing date.

For the '77 holiday date, Gamble & Huff will now have to make the deal with the city's Dept. of Recreation, which is normally in charge of the stadium. The Philadelphia '76 Corp. had hoped the success of the bicentennial celebration would keep it in business until at least next June 30, 1977 in order to generate funds to repay loans for the many museums it built. However, failure to generate the anticipated crowds resulted in the corporation deciding to close shop at the end of the year.

AB&D Productions, of New York City, planned a gala July Fourth weekend spectacle of five rock, variety and country shows over a four-day period for the bicentennial celebration last month. However, it never got beyond its opening newspaper ads which listed attractions not yet signed.

Class Acts Firmed At Chicago Ivanhoe

By ALAN PENCHANSKY

CHICAGO—Expectations are running high here in anticipation of the reopening of the Ivanhoe restaurant-theater, under new management devoted to contemporary entertainment.

Shuttered for more than a year, the sprawling entertainment complex on the city's near north will open its doors again Sept. 8, hosting comedian David Steinberg in the 750-seat theater that last saw a performance of Shakespeare's "A Midsummer Night's Dream."

The transition from dinner theater to contemporary talent showcase was engineered by 28-year-old entrepreneur Bob Briggs, who has booked Harry Chapin (Sept. 14) Ramsey Lewis (15-19), Mort Sahl (22-26), Maria Muldaur and Dion (29-Oct. 3), Stephane Grapelli (6-9), Jerry Jeff Walker and Vassar Clements (10) and Chuck Mangione (15-17) to follow Steinberg.

"We're very flexible," Briggs says

about his scheduling. "We'll mix one-nighters, Mondays and Tuesdays, weekends, five-nighters."

Briggs, who acquired the Ivanhoe in May, also will book cabaret acts and name jazz performers into the gazebo stage of the Ivanhoe's restaurant that connects with the theater. Barbara Cook, Bobby Short, Oscar Peterson and George Shearing, among others, are promised there. Jazz violinist Stephane Grapelli moves from the theater, where drinks are served, to the cabaret stage for one evening, Oct. 10.

The restaurant, with its main dining room, several smaller rooms and numerous bars, and the theater, each can be entered independently. At the hub of this vast entertainment maze, which provides private parking for 500 cars, is an enclosed courtyard. The entire complex is being re-activated.

"Everyone knows that Chicago needs a premiere showcase club and doesn't have one now," Briggs says, defining his present goal, and not excluding from the assessment, Ratzos's, his six-year-old Lincoln Ave. supper club.

That smaller venue, Briggs explains, now will host jazz predominantly, with Monday and Tuesday evenings devoted to showcasing local talent.

"Ratzos's will become the triple A minors and this will be the majors," Briggs analogizes. "We'll take acts from Ratzos's that have proved their ability to draw an overflow crowd as well as book acts that I didn't have the seating capacity to afford there."

Briggs says weekly gross potential for the Ivanhoe theater is \$40,000, based on a five-day week.

Boblar Inc., of which Briggs is the principal shareholder, was formed to make the acquisition and to operate the new Ivanhoe. It will require 175 employees, Briggs informs.

"I will be in charge of the booking," he notes confidentially, "because obviously that is what determines the life of a club."

New On The Charts



SPIN

"Grasshopper"—95

Like Focus, Spin is a progressive Dutch band that specializes in an instrumental mix of pop, jazz and rock.

The group, which consists of six of Holland's top session men, was formed in the spring of 1975. Its first album, "Spin," was released in June, followed shortly by this funky, rhythmic instrumental single.

Spin is booked by Ariola Eurodisc in Harlem, Holland (023) 31-92-90, though personals in the U.S. will hinge on the success of the album.

Talent In Action

ROLLING STONES

Knebworth Park, England

Britain's premier rock band ended its European and U.K. tour in style with a 2½ hour marathon concert in front of an estimated 200,000 fans at Knebworth Park, about 20 miles outside of London.

The band followed an all-star lineup which had also included Atlantic's Don Harrison Band, Hot Tuna, Todd Rundgren's Utopia, Lynyrd Skynyrd and 10cc. Despite the fact that they arrived onstage nearly 4½ hours late, and after 12 hours of non-stop music, the Rolling Stones pulled out all stops to give the fans value for money.

The opening number "(I Can't Get No) Satisfaction" somehow failed to spark the crowd's enthusiasm and it wasn't until "Hand Of Fate" and "Round 'nd Round" that anything like the old Stones' magic was generated. However the band won considerable favor with the program of songs which included such perennial favorites as "Let's Spend The Night Together," "Route 66," "Brown Sugar," "Jumping Jack Flash" and "Street Fightin' Man."

The usual showmanship was provided in full by Mick Jagger who utilized the massive stage and two promenades to their full extent. His vocals at times showed great examples of strain but after such an exhausting tour it was only to be expected. Jagger's frequent cavortings around the stage, however, delighted the massive audience.

Rumor has it that this could be the Stones' last U.K. gig. It's probably doubtful. But if it was true, the band would be bowing out with a concert that was not so much triumphant as a reminder of the Stones' work during the last 13 years.

CHRIS WHITE

CANDI STATON DONNY HATHAWAY

Troubadour, Los Angeles

A capacity crowd turned out to see and hear Staton and Hathaway, but mostly Hathaway, Aug. 14.

Following an extended absence from the nightclub and recording scene, Hathaway returned in excellent vocal form. The crowd, which ranged from past middle age to very young, cheered as he approached the bandstand before singing a note.

Hathaway turned out an awesome show of (Continued on page 36)

MORE DIVERSIFIED

Aladdin Switches Booking Policies

By HANFORD SEARL

LAS VEGAS—Aladdin Hotel officials and entertainment heads have instituted a new, more diversified booking formula for buying MOR acts to bolster revenues in the 7,500-seat Performing Arts Theatre.

According to Lenny Martin, booking consultant, the altered plan includes signing two rock groups, two to three MOR acts and sporting events each month.

"The theatre wasn't doing well, so a more diversified booking approach had to be taken. The immensity of the theatre has previously scared people away from performing," says Martin.

Martin, who left the Del Webb Corp. in July, cites the signing of Seals & Crofts for Sept. 10-11 and a "Tribute To Bourbon Street" Sept. 22-25 with Al Hirt, Pete Fountain and the Peter Genara Dancers as examples of this new policy.

Jim Abraham, hotel general manager, expresses confidence in the new effort while releasing exact figures on the record salary-attendance facts for Neil Diamond's July 2-5 dates which opened the plush concert hall.

As earlier reported, Diamond earned \$50,000 for the five concerts and drew 37,500 fans. The casino netted \$94,000 during Diamond's stay. Chicago and Yes made money for the hotel, but the July 17 Dave Mason-Cate Brothers bill went into the red.

"We are very happy with Martin, who has been able to open a lot of doors because of his past contacts in the entertainment business," says Abraham.

Martin, associate producer Gerald Graham and entertainment di-

rector Mitch DeWood replaced executive producer Stuart Allen, who worked a year coordinating the theatre's formation. Ousted July 19, Allen booked mostly rock groups the first two months of operation.

In past weeks, the theatre offered big band acts and MOR names like Vikki Carr-Nelson Riddle Orchestra (Aug. 18-19), Smothers Brothers-Nelson Riddle (20-21) and the Israel Philharmonic with Zubin Mehta (26).

Count Basie, Les Brown, Bob Crosby, Dick Haymes and Margaret Whiting will perform Wednesday to Saturday (1-4) in a "Big Band Cavalcade" followed next Monday (6) by Quincy Jones and the Brothers Johnson.

Ray Charles & the Raelettes will perform Sept. 16-18 with a special 2 a.m. show Sept. 18. Comedy star George Carlin and Tower of Power will appear Oct. 1. Carlin will be the first solo comedy act to appear beside the Smothers Brothers.

A soul booking with Johnny Taylor drew 5,000 fans, and the first MOR pop event with Johnny Mathis-Henry Mancini drew 8,000 for two nights proving formats other than rock can work.

The final act booked by Allen will be the band show according to Bob Brackett, publicity director. From that point on evaluations can be drawn on the impact of the new booking formula.

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Signings

Bill Quateman to RCA. The Chicago writer-singer previously recorded for Columbia. ... Colleen Peterson, former lead singer with several top Canadian groups, to Capitol. Her upcoming album was cut in Nashville. ... Caldera, jazz-rock instrumental group, also to Capitol.

Milton Nascimento, singer-writer well known in his native Brazil, to A&M. ... Letta Moulou, South African singer, to A&M also, with Herb Alpert producing. ... Still more A&M signings, Hometown Band, a Canadian group; Karma, on the Horizon jazz logo; two new rock groups, Pi- per and Target.

Tattoo to Motown's Prodigal records. ... Buckacre, country-rock group based in Illinois, to MCA Records. ... Silver, Platinum & Gold, well-known studio backup trio comprised of Edna Richardson, Renee King and Flo King, to Farr Records. ... Daddy Maxfield to United Artists. The leaders are songwriters Louis Maxfield and Graham Daddy. ... Marcus, Detroit heavy metal group, also to UA.

Robbie Krieger, former Doors guitarist, to UA's Blue Note division. He will record primarily instrumental albums. ... Steve Canaday, Mis-

(Continued on page 36)

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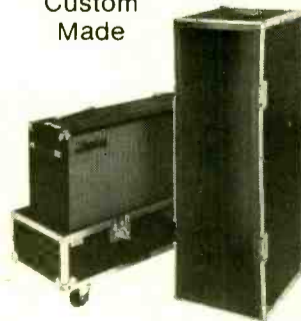
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Kris & Rita No Draw At Asbury Park

ASBURY PARK, N.J.—The promoter and the artist both expressed disappointment when hardly 1,000 persons turned out Aug. 14 for a concert at the 4,000-seat Casino Arena featuring Kris Kristofferson and Rita Coolidge.

The poor turnout is indicative of the summer concert season here at both the Casino, where John Scher promotes, and at Convention Hall, where the promoter busted out earlier in the summer as artists like Patti Smith and Janis Ian canceled out for lack of ticket sales.

With the resort's season almost over, there have been only two sell-out rock concerts. Both were at the Casino Arena, with the Band and the Marshall Tucker Band.

Rock shows enjoyed great popularity here in earlier summers, but now seem to have had it here. Kris and Rita fared far better several nights later when they appeared before a near-capacity crowd at the 3,000-seat Temple Univ. Music Festival at Ambler, Pa. Aug. 18.

Signings

• Continued from page 35

souri songwriter managed by Good Karma, to Warner Bros. Music. . . Brownsmith, Capitol group, to Omega Management of Seattle.

Barbara Mason, former Buddha artist, is now the first female vocalist ever signed to Curtom Records. . . Leon Haywood to Columbia after a stint on 20th Century. . . Bettye Pierce to RCA with Chet Atkins producing.

Carol Kaye, bassist, and drummer Spider Webb (Mr. and Mrs. Kenneth Rice in real life) to Fantasy Records with jazz-disco LP being produced by Jeff Lane. . . Blues Brothers No. 1 and Jeffrey Jones both to Maranta Records of New Jersey.

Producer/artist Dave Edmunds to Swan Song, with his first single, "Here Comes The Weekend," released in the U.K. three weeks ago already climbing the charts. . . Joey George and Lewis McGhee to Lifesong, with their first LP to be released this month.

New On The Charts

ELLISON CHASE
"Let's Rock"—93

This single, along with charted hits last year like Canyon's "Top Of The World (Make My Reservation)," marks the return to the business after a five-year hiatus of the management-production team of Jerry Kasenetz and Jeff Katz. In the late '60s, they scored half a dozen gold singles with acts like 1910 Fruitgum Co. ("Simon Says," "1, 2, 3 Red Light," "Indian Giver"), Ohio Express ("Yummy, Yummy, Yummy," "Chewy, Chewy") and the Music Explosion ("Little Bit O' Soul").

Chase, a 24-year-old from Ohio who now lives on Long Island, got his start when he wrote a few songs on a Frijid Pink album.

Chase just joined Big Tree several months ago, but he will have his debut album out within the next two months. Kasenetz and Katz (516) 482-5930, co-producers on this song as well as Chase's managers, report that the number has a "good chance" at crossing into the r&b market.

Group For Greek

LOS ANGELES—Bachman-Turner Overdrive is a late addition to the Nederlander Organization's Greek Theatre schedule here, performing Sept. 27-28. A scheduled show by Rufus featuring Chaka Khan which was to have gone on next Monday (6) has been cancelled.

Talent In Action

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uptempo, midtempo and slow tunes of mostly contemporary music. But he occasionally pulled from his nostalgia bag to the joy of the audience.

Backed by four accomplished jazz musicians called Escape, he moved through "Where Is The Love," "Hey Girl," "Sack Full Of Dreams," "You Are The Sunshine Of My Life," "On A Clear Day," "In Vain" and "Time Is The Essence Of Destiny," which he announced will probably be on his next LP.

Hathaway's only mistake of the evening was digging into Al Green's collection, coming out with "Let's Stay Together," but he came back to close his set with "The Ghetto." It more than made up for the faux pas.

The crowd gave him a standing ovation and would not release the singer/musician until he performed "It's Love."

On the other hand, Candi Staton, who also put on a superb show, did not seem to make it out of Hathaway's shadow. Although the audience was polite as she sang "I Know," "Feelings," "Stand By Your Man," "Somebody's Getting My Love" and "Young Hearts Run Free," the fire by Hathaway had apparently burned out.

The powerful Staton made an impressive attempt at gaining audience/artist rapport. Her backup band, particularly the keyboard player, complemented her sometimes soft, sometimes rough, but always clear, clean vocal style. But the house belonged to Hathaway.

JEAN WILLIAMS

THE JACKSONS

Mill Run Theatre, Niles, Ill.

More than the name was new when the Jacksons, formerly the Jackson 5, launched a week at this suburban theatre-in-the-round, Aug. 16.

For openers, it was, technically, "the Jackson eight," as sisters La Toya, Janet and Maureen have joined the act. Brother Jermaine, who left the fold, is replaced by Randy, youngest of the male siblings, featured on congas and in a winning Sonny & Cher take-off with sister Janet.

The family's music also has changed from the "popcorn sound" into a discotheque vein, as was particularly apparent, in the latter half of the evening in strongly emphasized, unrelenting bass lines and a myriad of disco-related special effects. "Rockin' Robin," "Dancin' Machine," and "ABC," among others, got the disco treatment. Here and earlier, the Jacksons relied more heavily on backup musicians than they have in the past.

The strings of the orchestra were prominent in the act-opening "J-5 Overture," during which the brothers leapt onstage to be engulfed in a cloud of theatrical smoke. Emerging center-stage, Michael, the maturing star of the group who sings lead on almost all numbers, slid into a medley of hit singles, including, "Never Can Say Goodbye," "Happy," and the Academy Award nominee, "Ben."

The family's increasing activity on the nightclub circuit was evident in well-rehearsed comedy skits that highlighted baby Randy as straight man. The group also is talking with, and involving its audience more than it had previously.

One thing that has not changed: the carefully choreographed, expert dancing that accompanies almost every number.

The full house, racially mixed and comprised of many adults in addition to the expected bubblegummers, keenly anticipated every twist and turn in the performance, and spilled, dancing, into the aisles before the night was out. **BOWIE**

BARRY MANILOW LADY FLASH

Universal Amphitheatre, Los Angeles

Fresh from cancelling a Denver date due to a summer cold/laryngitis, Manilow was not quite the eccentric madcap Aug. 13 here that he was last winter at the Music Center. Rather, the show started out as a brave display by a pro entertainer of how to put on a good set despite handicaps.

But by the time he had gotten through to the intermission and realized he was still somehow getting up to the high notes after all, he noticeably loosened up in the second half and became the delightful wide-open weirdo who is one of the most loveable concert attractions around today.

Typically, in introducing "Daybreak," the Laura Nyroesque strider from his new album, Manilow explained how he found himself in an uncharacteristically optimistic mood recently

and rushed to the cassette to write a happy song for a change. "But I don't believe a word of these lyrics," he confided.

Manilow has no shortage of crowd-pleasing originals to work with at this phase of his career and in the last 45 minutes of the show he had the capacity crowd hopping up for standing ovations like pogo sticks. He opened with "Riders To The Stars" from the new "This One's For You" album as his Lady Flash backup trio brought him on with "Someday My Prince Will Come." The album title cut was done by Manilow sitting quietly on a stool later in the show, "Just to see if I can sing something like an adult for once," he explained.

The latest big hit, "I Write The Songs," didn't show up till the final wildly demanded encore. But in between, there were events such as Lady Flash dressing Manilow in a Chopin tux for "Could This Be The Magic," Manilow showing his "roots" by re-creating an early Holiday Inn Lounge tour where he confused the drunks by singing "Shadow Of Your Smile" to the tune of "Hello Dolly," and a medley of "Jump Shout Boogie" and "Bandstand Boogie."

Lady Flash, now RSO act in its own right, had its own fast-moving spot featuring its debut single "Singin' In The Streets" as well as adding to the genial madness throughout.

NAT FREEDLAND

JULIE ANDREWS

Caesars Palace, Las Vegas

Mary Poppins, Eliza Doolittle, Queen Guenivere, Maria and Millie came glowingly alive Aug. 12 as Andrews made her world nightclub debut carrying her reworked London show of two months ago to new cabaret heights.

She perfectly timed her 55-minute, 13-melody program, composed of many memorable film and stage characters from the music of Rodgers-Hammerstein, Lerner-Loewe and Andre Previn.

Not relying on too much nostalgia, Julie Andrews and her four-man dance troupe opened the show as Buckingham Palace guards in a vocal-dance "drill" sequence with music taken from her ill-fated "Star" score. A pop tune, "Happy" followed, allowing her flowing soprano voice to clearly express the melody and light-hearted lyrics. The first flashback to Broadway arrived in the Eliza Doolittle character from "My Fair Lady" in "Wouldn't It Be Lovely."

Romantic ballad "This Is My Beloved" was next and displayed her classical vocalizing. Stephen Sondheim's "Being Alive," a showstopper from "Company," emotionally jolted the capacity audience.

A jazzy "Everything Old Is New Again" was next in her repertoire, which preceded vocal, dance selections from "Thoroughly Modern Millie."

Included in a stage-film medley was "My Favorite Things," "Do-Re-Mi," "Super-califragilistic-expi-ali-docious," "Camelot," "Show Me" and "I Could Have Danced All Night." All trademarks of her past, these hits worked well in updated rearrangements. After a standing ovation, Andrews returned to finish with "The Sound Of Music" in a mellow, reworked chart before bowing off.

An entertainment legend at 40, she transcended her goody-goody image into that of a sophisticated, good-natured cabaret star, eager to shed the innocent, shallow aura stamped on her by film-stage characters she has portrayed. Signed to perform 10 weeks during the next 2½ years at Caesars, Andrews has strongly arrived in this entertainment capital. **HANFORD SEARL**

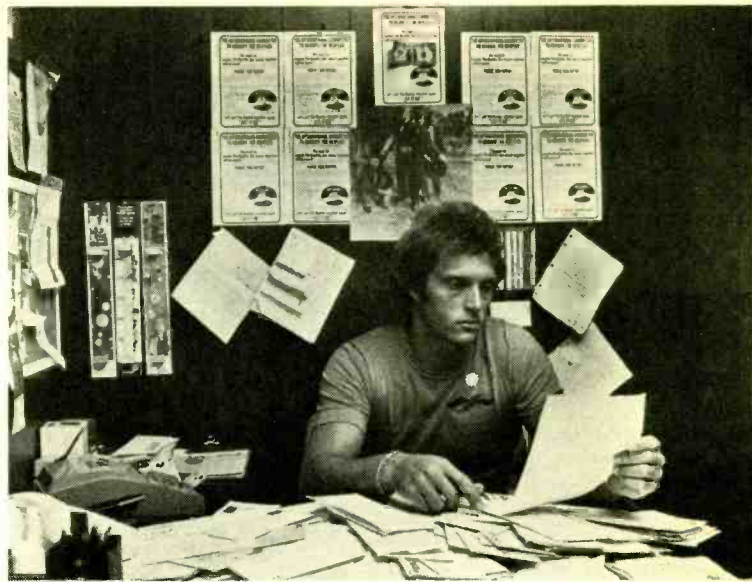
FREDDIE HUBBARD

Keystone Korner, San Francisco

Hubbard celebrated his return to this small North Beach club by playing to strictly overflow houses Aug. 19-22.

Opening night he played mainly tunes from his new Columbia LP "Windjammer." This may be Freddie's opportunity to break into the territory established by Herbie Hancock and George Benson, though, like Benson, Hubbard is not straying far from his jazz roots. Still, there was a certain sameness in too many of the new songs, depriving the set of a sense of dynamics or movement.

The music began with "Rock Me Arms," an effective melodic vehicle for Hubbard's trumpet (which, as on the new album, wasn't amplified) in duet with Carl Randall's flute. Then Freddie rescued the overcovered "Feelings" from the goey grasp of triteness, by making the song into a funky vehicle for his unsentimental lyricism, always a welcome feature of his playing.



Beatles Fund: Would you send \$1 to this man so the Beatles get back together for another concert? That's the idea behind Alan Amron's International Committee To Reunite The Beatles.

Group After Beatle Fans

NEW YORK—The International Committee To Reunite The Beatles, brainchild of Alan Amron, 28, a Long Island businessman and inventor, has been taking advertisements in the consumer press asking Beatles fans to send in a dollar apiece for a fund which would be used as a multi-million-dollar guarantee to lure the group into performing together again.

Responses to the plea have reportedly been brisk and the Reunification Committee has been getting increasing publicity. Amron's theory is that the Beatles are much more

likely to respond to a financial groundswell from the masses than to equally huge offers from professional promoters.

The fund is being administered by an accredited accounting firm, says Amron. He hopes to be able to offer the Beatles a target sum of \$50,000,001 at the 10-year anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band" LP next spring.

Meanwhile, everyone who donates a dollar gets an iron-on decal showing a "Let It Be" handclasp.

"Neo Terra" included a too-long conga solo by the otherwise tasteful percussionist, Sa. Then the most straight-out blowing of the evening came on "Windjammer" which nevertheless had a super disco bass line, played by Charles Meeks in tandem with Carl Burnett's drums, that was lifted directly from the Temptation's "greatest hits."

Near the set's end Hubbard trotted out two surefire rousers from his own greatest hits—"Liquid Love" and the Grammy-winning "First Light," which deservedly has become somewhat of a jazz standard.

An aspect of Hubbard's stage demeanor that seems to fascinate and turn off different segments of the audience is his fidgeting and clowning—making faces, pretending to fall over, applauding the audience, etc. But, almost paradoxically, he remains a mellow and affable host.

Perhaps the hyperactivity is a function of the same impulsively creative energy that makes Hubbard one of music's most riveting and original soloists when he chooses to be. This night, he closed his final solo with an extended out-of-times series of growls, smears, jackhammer high notes, bop phrases, and beautifully soft, vibratoless held notes, adding up to a breathtaking end to a set that also had its share of tedium.

CONRAD SILVERT

MARTHA VELEZ FARAGHER BROTHERS

Other End, New York

After years of struggling behind the veil of obscurity Velez has turned to reggae with a moderately successful album produced by the Wailers' Bob Marley. Backed by an outstanding band and armed with some excellent songs Velez's July 22 set was flawed only by her own odd stage presence.

Opening the show with Marley's "Stand Up For Your Rights," Velez seemed to be mimicking Marley's stage mannerisms. This imitation made Velez seem more comical than sincere and it was quite obvious that she was not trying to be funny. Apart from Velez's stage presence, the set was solid with guitarist Tony Banks stealing the show with some fine work.

Sharing the bill with Velez were the Faragher Brothers, a six-piece band with well-executed harmony. This group will probably be type-cast as a blue-eyed soul band. The combination of hook-filled lyrics and tight harmony has always done well on the Hot 100 chart and the Faraghers have incorporated these elements into the act. The set's highlight was an a cappella ver-

sion of the oldie "You Can Have Her, I Don't Want Her."

ROBERT FORD JR.

HARRY CHAPIN

Greek Theatre, Los Angeles

While many concert acts are obviously uncomfortable communicating with the audience between songs, this is where Chapin is at his best. Appearing July 24 without an opening act, the Elektra artist showcased, in two 90-minute halves, both a razor-sharp sense of humor and a genuinely warm stage personality.

He was able to project humility without seeming phony; to take funny pot shots at other artists without seeming catty; to talk about his family without seeming maudlin; to philosophize without being preachy; to drop vague and not-so-vague obscenities without shaking his "nice guy" image; to trade insults and fast one-liners with his band without appearing "canned," and to get audience participation without being pushy.

Chapin's affable, self-deprecating personality and familiar, comfortable style also allowed him to do a number of new songs from his upcoming album without losing audience interest.

Due, Chapin explained privately, to hoarseness, there was an irritating amount of vocal raggedness at the beginning of the show, unfortunately on numbers that had a minimum of vocal backup. Later the band had a more active vocal role, with the lead vocal traded off occasionally, and a couple of members even doing solo numbers.

The variety in the set was best demonstrated when Chapin went from a solo spot sitting on the front of the stage playing a harmonica on "Mail Order Annie" to a novelty rock, all-band effort on "30 Thousand Pounds Of Bananas."

While a casual fan might have preferred a more condensed show, this loyal, adoring audience enjoyed every minute of Chapin's three hours onstage.

The first half opened with "Sunday Morning Sunshine" and "Greyhound," included hit "W.O.L.D.," and ended with "Dog Town" and "Six-String Orchestra."

The second half kicked off with what Chapin called his favorite song, "A Better Place To Be," and "Dreams Go By," and ended with "Cat's In The Cradle," "Taxi" and "Sniper." A standing ovation brought Chapin back for an encore of "(All My Life's A) Circle," where, without any trouble, he got the audience to stand up and sing along.

PAUL GREIN

(Continued on page 38)

BILLY JOEL



Exclusively Represented by



Talent In Action

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O'JAYS MELBA MOORE

Greek Theatre, Los Angeles

In a 90-minute set Aug. 5, the O'Jays emphasized intense, soulful ballads and rhythmic disco numbers, even to the point of tossing away their two biggest hits, the pop smashes "Back Stabbers" and "Love Train," in an odds & ends medley midway through the show.

The emotion-filled ballads included "Family Reunion," the title track to the group's top 10 album from last January, and cover versions of Morris Albert's "Feelings" and Skylark's "Wildflower."

The deliberate, angst-ridden performances on these numbers effectively created a high degree of tension. When, on the melodramatic "Let Me Make Love To You," lead singer Eddie Levert pulled his coat halfway off, the ladies in the audience were nearly overcome. It happened again when Levert brought a gospel-tinged "Stairway To Heaven," a Gamble & Huff song from the last album, to a startling climax by tossing his mike stand across the stage.

The set was numerically dominated, though, by fast-paced, "let's party" disco numbers like "Put Your Hands Together," the slick top five hit from earlier this year "I Love Music," the up-tempo "Livin' For The Weekend" and the rousing "For The Love Of Money," which was the encore and had everyone on their feet.

It's a tribute to the stirring nature of the group's music that it was able to carry off a "get off your seat and stomp your feet" call for audience participation.

The trio was backed by a 30-piece orchestra, which opened the set with a five-minute overture of O'Jays hits, and throughout the evening gave a symphonic feel to even the most frenzied numbers.

While there is a lot of movement in the O'Jays show, there is enough variety in the movement, as opposed to the pat choreography of some soul acts, to keep it from being distracting.

There was a surprise for the audience when, an hour into the show, Flip Wilson came onstage with a proclamation from L.A. Mayor Tom Bradley designating Aug. 5 O'Jay Day.

Buddah's Melba Moore opened in an hour-long set showcasing her remarkable vocal ability to switch instantly from a fluid, pop style to a powerful, gutsy one. These shattering outbursts of soulful intensity worked like sneak attacks in the midst of ballads like Gershwin's "Summertime" and the set-closer, "He Ain't Heavy, He's My Brother."

Moore was backed by an eight-man band which overpowered her on some of the disco numbers, though "I Got Love" from "Purlie" and Van McCoy's cheery "This Is It" came across well.

Moore, whose classy, controlled stage presence was tested by recurring sound problems, also offered fairly straightforward versions of excellent, mellow ballads "I Am His Lady" from "Peach Melba" and Elton John's "Your Song."

PAUL GREIN

FANIA ALL-STARS TITO PUENTE EDDIE BENITEZ & NEBULA

Madison Square Garden, New York

With what was billed as a tribute to the late Tito Rodriguez, the Fania All-Stars packed this hall for the third time in the last 13 months. In spite of an endless parade of garrulous disk jockeys and an awkwardly paced set, the Aug. 6 show was as exciting and entertaining as any attraction New York has ever seen. The Fania All-Stars are a truly superlative live attraction and



POWER TO THE SOPRANOS—Barbra Streisand (left) shakes hands with guest Joni Mitchell at her benefit for Congresswoman Bella Abzug, who flew in from New York to attend.

no amount of clumsy staging can overshadow the spontaneous electricity that they create.

The current edition of the All-Stars features a mix of experienced veterans like leader and flautist Johnny Pacheco and conga great Mongo Santamaria with budding young stars such as vocalist Ruben Blades, pianist Papo Lucck, bassist Bobby Valentin and timbalero Nicky Marrero. The band performed much of the music associated with Tito Rodriguez and a movie of Rodriguez doing a medley of some of his hits was shown. The film served to break-up the tempo of the till then torrid show. The Fania All-Stars personify the kinetic energy that is inherent in salsa and unmatched in any other musical idiom.

Tito Puente is called the king of Latin music and his slick professional set should help to solidify his hold on the throne. Puente has been at the top of his profession for many years now and he shows no signs of slipping. Puente was joined by vocalists Cheo Feliciano, Chivirico Davila, Ruben Blades and Santos Colon. But no one can steal a show from Puente, because he is one of the music world's great showmen. Unfortunately Puente's set was also marred by excessive on-stage talking.

Opening the show was Eddie Benites and Nebula, a new band that is trying to fill the void between salsa and rock. This bilingual band has some good ideas but it is far too reminiscent of Santana and it must develop a style of its own.

ROBERT FORD JR.

WHISPERS NEW EXPERIENCE

Total Experience, Los Angeles

It may surprise some to realize that the Whispers have been around 10 years, but its popularity among ardent followers here Aug. 15 offers enough evidence. Fans immediately react to vintage '71 material such as "Your Love Is So Doggone Good," a hit on Janus.

In fact, of the seven songs performed in a fast-paced 30-minute set, only two are current, both from the new Soul Train LP "One For The Money," used to close with, and "Living Together In Sin," perhaps the most well-received of the evening.

Flanked by group founders and twins Wallace and Walter "Scotty" Scott, the lead tenors; Nicholas Caldwell, Marcus Hudson and Leaveil Degree move easily through material that is somehow not as jazzy or even funky jazz as their current bio promises. If there is a jazz influence it could come from the saxophone, trombone and trumpet sound that keynotes its band.

The trombone especially gives a spark to the group's version of Earth, Wind & Fire's "Can't Hide Love."

If there is a slowdown in the set, it is the nearly obligatory these-days-in-soul rundown on Zodiac signs. The intro to this is slick, however, using as a takeoff point material from the act's first LP, "Planets Of Life." The audience is urged to stand according to each tick-off of a sign and this all moves swiftly enough.

Probably the most feeling and audience empathy is established in "Living Together In Sin," dedicated sardonically enough, to Degree's mother who is present, with Wallace Scott observing that "it doesn't necessarily apply." What happens is that Wallace moves from stage left clear across to wind up in a cappella and narrative, challenging the audience. "How many of you niggers are living together?"

The song is dead center on a modern lifestyle that hits home heavily with girls. The soloist draws shrieks of reaction as he winds up, "For you I'd do it again and again and again and..." letting the repetition work effectively.

If the Whispers were billed with any act not featuring such standard choreography as used by the club's own four-man opener group, New Experience, the Whispers' moves would come off better. Particularly good is the over the shoulder tossed-off high notes as the harmony singers come back to the mike repeatedly during "One For The Money," definitely pitched to discos.

However, with the choreography of New Experience, the bill offers too little contrast for a long evening (the New Experience is on an hour and this is the first of two shows). The New Experience, however, is a polished act and one difficult to follow. Particularly effective and distinguishing is its heavy conga sound. The only flaw perhaps is a too-drawn-out introduction toward the end with, again, all the focus on who is what sign.

Nevertheless, the crowd loved both acts and New Experience got the whole room partying by promising "We'll be here all night until you are all on your feet."

EARL PAIGE



PERRY BOTKIN JR.



BARRY DEVORZON

"Nadia's Theme (The Young And The Restless)"

This lilting, romantic MOR instrumental was first heard five years ago as "Cotton's Dream" on A&M's soundtrack to Stanley Kramer's "Bless The Beasts And Children." DeVorzon and Botkin wrote all the music to that score, including the title song, which was the much-played flipside of the Carpenters' gold "Superstar" and went on to snag an Oscar nomination for best song of 1971.

It surfaced again a few years ago as the theme to CBS' soap opera "The Young And The Restless," which led to its being aired by ABC during playbacks of the gymnastic feats of 14-year-old Romanian marvel Nadia Comaneci at the recent Olympics in Montreal.

A&M added about a minute to the tune to bring it up to single standards, and has decided that a portion of the proceeds from the sales of the single will go to the U.S. Olympic Committee.

The song will be featured as the title track of an A&M sampler album to be released in about a month that will include instrumentals from label acts like Herb Alpert, Chuck Mangione and Tim Weisberg (all of whom were also played at the Olympics) as well as others like Captain & Tennille and the Carpenters.

Though this is the first time either has received artist billing on a charted record, DeVorzon wrote the hard driving instrumental "Theme From 'SWAT,'" which went to No. 1 for Rhythm Heritage six months ago.

Botkin is managed by Charles Stern, the advertising agent (213) 273-6890. DeVorzon is handled by A.I.P. (213) 278-8118. Both are based in L.A.

ELECTRIC LIGHT ORCHESTRA

Universal Amphitheatre, Los Angeles

Supplementing its classically-tinged rock with dazzling laser effects, the Electric Light Orchestra presented a tight, well-paced show Aug. 10.

Group leader/guitarist Jeff Lynne, dressed in an all-white suit, handled lead vocals on every song. His nasal, whining voice, far from perfect technically, was nevertheless effective throughout and seemed as important as the three-piece string section in defining the ELO sound. Further, Lynne's melodies were imaginative and moving, particularly in the slower songs such as "Kuiama" and "Can't Get It Out Of My Head."

The group performed many of the cuts from its "Ole ELO" greatest hits collection on United Artists including "Evil Woman," "Strange Magic" and the current single "Showdown." Various lesser-known songs from the group's five previous LPs were also presented during the 15-song set.

After the fourth number, the band turned the stage over to cellist Hugh McDowell who performed an amazing solo which incorporated a variety of musical styles and electronic gimmicks. Adding a visual component to the solo was an emerald green laser beam which danced off McDowell's sequined suit and projected patterns onto the stage backdrop. Violinist Mick Kaminsky also performed a laser-enhanced solo several songs later which was well-received.

The group encored, as expected, with its frenetic version of "Roll Over Beethoven." Adding to the impact of the song was a 30-foot-high hot air balloon which caught everyone by surprise when it rose from behind the stage. A laser, aimed at the mirrors that dangled from the bottom of the balloon, showered the audience with scores of reflected beams which turned the raucous closing number into a celebration.

MITCH TILNER

DAVID CROSBY & GRAHAM NASH

Greek Theatre, Los Angeles

Performing Aug. 10 without an opening act in their first appearance at the theater since 1969, Crosby & Nash offered songs from all phases of their careers.

Mellow ballads naturally dominated, but there were nearly as many full-bodied rockers, which featured Crosby's often stinging vocals. Assisting was a five-man backup band, which included David Lindley, Russ Kunkel and Danny Kortchmer, all well-known studio men.

The 50-minute first half opened with "Immigration Man," while the 90-minute second half opened with Nash soloing on piano, had him switching to guitar for "Simple Man" with Lindley backing on violin, and continued with Lindley soloing on a hot, hoe-down fiddle number.

"Guinnevere" was included, as was "Carry Me" and the poignant ballad and current chart single, "Out Of The Darkness." "Military Madness" came near the end of the show, while "Teach Your Children" was offered as the encore, with the audience on its feet singing along.

Highlight came when Crosby explained his passion for whales, and told of once when he convinced Nash to accompany him on a long ocean expedition. The send-up is that this inspired Nash to write what Crosby considers the ultimate ode to whales, "Wind On The Water," the title of their first ABC album. The song was presented with the screening of color footage of whales provided by the Jacques Cousteau Society.

Still, the show badly needed tighter pacing. The duo was frequently debating over what song to do next, tuning up and searching for chords. While at first remarks like "let's pray I can remember this one" carried a certain human charm, ultimately the confusion between numbers proved wearisome.

Crosby & Nash explained their out-of-it demeanor between songs with remarks like, "if you could have seen us backstage you'd have laughed yourself sick" and "if you only knew." The disciplined presentation of the music itself, though, and the way they played up their between-songs problems (noting significantly before going into one number, "dare we chance it?"), suggested that the spaced-out approach was a put-on.

In any case, considering the painfully cold weather on opening night, Crosby & Nash would have done well to have presented, if not a slick show, at least one that showed a little more care in preparation.

PAUL GREIN

GEORGE FISCHOFF

Once Upon A Stove, New York

Fischoff is a solo pianist (strictly acoustic) whose approach to the instrument is quite different from other pianists like Hamlich, Nero and even Ferrante and Teicher. He's a preacher at the keyboard.

Besides being a superb master of the piano Fischoff is a charmer onstage. All of his compositions were originals during his 45-minute set Aug. 4, and his vocal ability (which isn't up to his musicianship, yet adds another dimension to his performance) was featured on his two most famous tunes, "Lazy Day" (Spanky and Our Gang) and "98.6" (Keith).

Whether he's playing a rock 'n' roll ditty, a rumba or a bicentennial salute, Fischoff shows his master musicianship. Although he's been performing in concert for less than three months, he has a very fine stage presence.

The pacing of the set is one ballad or rocker after another with Fischoff working off several pounds during its course. His only partial rest comes when he gets someone from the audience

(Continued on page 43)

Campus

Strict Rules For NEC Nov. Meet

NEW YORK — Exhibitors planning to attend the NEC Atlantic Canadian/New England regional conference in Hartford, Conn., this November have been pelted with a whole series of do's and don'ts governing their department at the event.

In a statement of policy sent to exhibitors, they have been cautioned that no artists may be brought who will not appear on talent showcases, and that no music may be reproduced on the exhibit showcases, and that no music may be reproduced on the exhibit floor except through headphones. Record players, tape recorders and film projectors may not have their sound fed through speakers.

No firms attending are permitted to mount any entertainment for convention delegates outside of the official showcase, exhibitors are warned, on pain of losing their associate memberships and having their booths closed forthwith.

This includes talent performances to be offered at the conference by exhibitors or anywhere in the conference area during the run of the show.

Only printed advertising and promotional material may be offered at booths, the statement policy statement says, and all other promotion material—records, etc.—may be handed out only during registration, after being sent in advance to conference headquarters.

No booth space may be sublet to others, and all exhibits must be open and fully staffed during assigned hours.

The conference is scheduled for Nov. 11-14 at the Sheraton Hotel Civic Center Complex in Hartford.

CBS Distributes 'How To' Books

NEW YORK—"How Tapes Are Made" and "How Phonograph Records Are Made," 16-page booklets from the CBS Records operations department, are doing quadruple duty. Primarily designed as an educational tool for high school students, they are being used by the CBS college department as part of an orientation package for college reps, are available to field sales branches as a supplemental selling tool, and to consumers who request them from the customer relations department.

Written, edited and photographed by Marge Harrison, and designed by Morris Greenberg, the booklets trace the manufacturing process of records and tapes from the studio through to warehousing and shipping. Initial distribution was at the recent CBS confab in Los Angeles.

Illness Or Spat? Temple Isn't Sure

PHILADELPHIA — Although their lawyers said it was illness, David Kanter, managing director of the Temple Univ. Music Festival at suburban Ambler, Pa., says it was marital problems that caused Ike and Tina Turner to cancel their show date Aug. 22.

The Los Angeles law firm of Pryor, Cashman and Sherman, representing the Turners, released a statement maintaining the cancellation was due to "an illness of Tina Turner's."

Kanter says he received a call

(Continued on page 65)

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LOS ANGELES, CALIFORNIA 90028

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Be Prepared.

Talent In Action

• Continued from page 38

to play a note, while he composes a melody around it.

JIM FISHEL

JAMES COTTON BAND TERRY REID

Bottom Line, New York

Cotton brought his high-powered blues 'n' boogie band here for an intense and entertaining four-day stand that left audiences screaming for more. Cotton manages to be a great showman without the help of elaborate wardrobe, exaggerated stage theatrics or spectacular special effects. He's a serious musician who lets warm personality come through to his audience.

The July 25 set opened with Cotton's backup band doing a red-hot version of the MFSB hit "TSOP." Then Cotton entered and the band smoked through a more than one-hour set that featured a mix of blues standards and newer material. Cotton is an outstanding harmonica player and well complemented by a funky five-piece band that features Matt Murphy a very underrated blues guitarist.

Sharing the bill with Cotton was Terry Reid, a legendary rocker from the late '60s who has returned after a long self-imposed exile. Reid's music was loose, undisciplined and meandering. As these traits were all common to bands of the late '60s it would appear that time has passed him by. Today's audiences are far too sophisticated to enjoy long self-indulgent songs that lack direction.

ROBERT FORD JR.

FELIX PAPPALARDI & CREATION JOAN ARMATRADING

Roxy, Los Angeles

Veteran producer/performer Pappalardi, renowned for his previous associations with progressive heavy rockers Cream and Mountain, now joins forces with Creation, Japan's leading hard rock outfit.

As evident by his set Aug. 6, he chooses to stay within the same musical boundaries that characterized those former collaborations: deafening amplifications, emphasis on bass and high energy instrumentals.

With two bassists, including Felix, two guitars and two drummers, the effect was thunderous. The group performed songs from its A&M LP which included "Secret Power," "Dark-Eyed Lady Of The Night" and the rock ballad, "Dreams I Dream Of You."

Among the more subdued mid-tempo numbers were a blues/rock "I'm Going To Leave It Up To You" and the Tim Hardin "Reason To Believe," made famous by Rod Stewart.

The more familiar tunes from Mountain evoked the loudest audience response, especially a 20-minute rendition of "Nantucket Sleighride" that featured an extensive, rip-roaring instrumental jam highlighted by Pappalardi's bass.

On previous enterprises, Pappalardi has remained in the background as strictly producer or instrumentalist, while his preference now is more inclined to demonstrating his vocal authority.

Joan Armatrading, a West Indies-born singer/songwriter, opened the show with some effective blues/soul/folk songs from her latest A&M LP.

Although she appeared nervous and unsettled working with a new band, she did relax enough to showcase her unusually distinct voice and acoustic guitar-playing abilities.

Among her most prominent tunes were "Down To Zero," "Help Yourself," and the lyrically powerful "Save Me." Armatrading's voice works much better on the slower, ballad type numbers which unfortunately were left out.

She concluded the show with "Tall In The Saddle," a blues lament that highlighted the depth of her voice.

Despite some minor flaws, Armatrading is well on her way to maximizing her potential and becoming a major female songwriter and performer.

ED HARRISON

Cooper, Ross Set

LOS ANGELES—Alice Cooper joins Diana Ross as co-host of Don Kirshner's second "Rock Music Awards" to be seen Sept. 18 at 10 p.m. over CBS-TV. Elton John co-hosted with Ross at the first show last year.

JOHNNY MATHIS HENRY MANCINI

Aladdin Hotel, Las Vegas

The first big-band concert in the new Performing Arts Theatre worked itself out July 20 after composer Mancini and a 42-piece orchestra overcame feedback difficulties. The RCA maestro presented 12 impressive selections in his 70-minute performance, which preceded a memorable musical showcase by Mathis before an opening night crowd of 4,500 appreciative fans. Mathis delivered a 16-song, hour-plus vocal journey combining pop, swing, blues and jazz styles in his mellow, strong singing.

The animated Mancini opened his pops set with "Symphonic Soul," done fast-paced, followed by "Baby Elephant Walk" and "Mr. Lucky." His best moments were piano solo efforts on the "Romeo And Juliet" love theme, a Duke Ellington salute with "Sophisticated Lady" and a segment dedicated to the late Johnny Mercer. Contemporary material included a Top 40 sequence which featured Van McCoy's "The Hustle," Barry White's "Love Theme" and "Sound Of Philadelphia," the theme to popular tv show "Soul Train."

Too loud at times, the Mancini portion came to a close with a medley of hits, which brought the gifted writer a well-earned standing ovation.

Balladeer Mathis overcame many of the earlier sound problems by removing microphones and allowing the specially designed hall to catch the nuances, highlights and interpretations as it should without overuse of microphones. "Life Is A Song Worth Singing" and "Stone In Love With You" emphasized that very change in focusing on his vocal efforts.

Some of Mathis's strongest vocals involved Michel Legrand material; namely, "Pieces Of Dreams," "Wuthering Heights" and "Summer Me, Winter Me" in viable, dramatic interpretations. Musical showstoppers, "Maria" and "What I Did For Love," demonstrated his broad octave spectrum, falsetto style and ability to sustain and hold extended notes.

Switching into Latin music, Mathis scored well on "Our Day Will Come." His light, airy style shone forth on the classic hit "Misty" and "It's A Beautiful Evening," a quiet, melodic ballad.

As a total performer, Mathis expressed a variety of moods, especially melancholy. Occasionally strained and seemingly off-tone, Mathis would stretch to reach tonal perfection and pitch, a Garland technique used in her memorable concerts. It is an effective manner in which to hold the audience in the palm of your hand.

HANFORD SEARL

ROGER McGUIINN & THUNDERBYRD BYRON BERLINE & SUNDANCE

Roxy, Los Angeles

The ex-Byrd may have had one of the more off-beat concert openings on record (no pun intended) Aug. 5. The curtain went up as did the lights but no McGuinn. Instead, the audience glimpsed a bare stage except for equipment and a large pirate ship painting as a backdrop.

The crowd heard the recorded version of "Jolly Roger," a romantic buccaneer ballad from his latest "Cardiff Rose" LP on Columbia. To complete the brigantine fantasy, eye patches were given to patrons.

Suddenly, McGuinn and his three-man backup band jetted on stage to launch into "Lover Of The Bayou." From then on it was non-stop and enervating rock and roll. In fact, McGuinn hardly took a breath between numbers during the fast-paced set.

For most of the 45 minutes, he recalled the Byrds' high flying past with such classics as "Mr. Spaceman," "I'll Feel A Whole Lot Better When You're Gone," and a complete "Mr. Tambourine Man."

Included also were a highly evocative and emotional "Chestnut Mare," as well as "Eight Miles High," complete with psychedelic, light show guitar.

McGuinn also saluted his recent participation in the Rolling Thunder Revue with "Take Me Away," also from "Cardiff Rose," as well as two previously unrecorded gems compliments of Bob Dylan and Joni Mitchell.

Undeniably the co-highlights of the evening, both Dylan's "Up To Me" and Mitchell's "Dreamland" were interpreted masterfully and stamped with McGuinn's unique voice.

Apparently content to stay away from his recent country rock format, McGuinn rocked to the last with "So You Want To Be A Rock 'n' Roll Star" and "Roll over Beethoven" for encores.

If there was one negative, it might have been



TREND SPOTTERS '75—This photo first appeared in Billboard just about a year ago, shortly after the 1975 annual Capricorn Records picnic. Record executives are supposed to be early trend spotters. And it's obvious here that (from left) Capricorn president Phil Walden and Elektra/Asylum chairman Joe Smith were early backers of the then-nearly-unknown Democratic Presidential hopeful Jimmy Carter.

McGuinn's insistence to rely too heavily on the past but the set was such a treasure delivered and received with so much enthusiasm, it hardly seemed to matter.

Byron Berline & Sundance opened with many of the country rock/bluegrass tunes from the recent MCA "Sundance" LP, including "Lea," Bill Withers' "Sweet Wanoni," "Storm Over Oklahoma," "Laid Back Day," and "Best Friends."

That Berline is a consummate fiddle player is without question. He played the instrument as though it were an extension of his body and the band seemed at its best during instrumentals.

JIM McCULLAUGH

GABOR SZABO

Roxy, Los Angeles

Szabo delivered a strong set of rhythmically soothing jazz before a responsive crowd July 14.

With his three-piece band of accomplished musicians that featured George Gables on piano, Tony Dumas on bass and Sherman Ferguson on percussion, the show spotlighted compositions from Szabo's new Mercury LP "Nightflight" and some older tunes.

He opened with "Concorde (Nightflight)" as his electric guitar successfully captured the intensity of being on a plane at night. "Time," was a slow and sedative number that picked up in tempo highlighted Szabo's slick riffs.

Probably the best number was "Macho," offering a distinct Latin beat emphasized by Ferguson's drum pulsations. Imaginative orchestrations with many mood changes were characteristic of Szabo's entire set.

It is clear that Szabo is a non-nonsense musician, dedicated to his craft which he has refined to a science. Only for a brief moment did he verbally communicate with the audience. At that time he joked about his Hungarian humor and then returned to his guitar, which did most of the communicating.

Szabo has an enthusiastic and devoted following as evidenced by the capacity crowd. Warren Zevon opened the show and was recently reviewed in Billboard.

ED HARRISON

IAN MATTHEWS GRAHAM PARKER

Bottom Line, New York

During the last five years Ian Matthews has been quietly building a following of loyal fans with his soft voice and relaxed brand of rock'n'roll. Despite numerous band changes, Matthews' music has remained remarkably consistent. Whether he performs original material or interprets songs written by others, Matthews manages to give all his music his own unique signature.

For his Aug. 17 date, Matthews was accompanied by his latest band, Motion, a fine young aggregation that featured the inventive reed work of Steven Hooks. Matthews and the band moved smoothly through a one-hour set that had no weak moments. All the tunes were excellent with a mellow version of Van Morrison's "Brown-Eyed Girl" standing out.

English rocker Graham Parker opened the show with his latest band, Rumor. Parker mixed rock with tinges of reggae and r&b for an interesting set that highlighted the versatile talents of his band members.

ROBERT FORD JR.

Billboard SPECIAL SURVEY For Week Ending 8/22/76

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	KISS/FLO & EDDIE/TED NUGENT/MONTROSE/BOB SEGER—Fun Productions, Stadium, Anaheim, Calif., Aug. 20.	42,987	\$10-\$12.50	\$437,653
2	JETHRO TULL/ROBIN TROWER/RORY GALLAGHER/STARCASTLE—Wolf & Rissmiller, Balboa Stadium, San Diego, Calif., Aug. 16	21,192	\$10-\$12.50	\$205,158
3	KISS/TED NUGENT/MONTROSE/BOB SEGER—Fun Productions, Stadium, Tempe, Ariz., Aug. 17	15,913	\$6.50-\$7.50	\$101,301
Arenas (6,000 To 20,000)				
1	DOOBIE BROS./WAR/PABLO CRUISE/LES DUDEK—Morning Sun Productions, Spartan Stadium, San Jose, Calif., Aug. 22	16,631	\$8.50-\$10	\$143,342
2	PETER FRAMPTON/GARY WRIGHT/BTO—Daydream Productions, Summer Fest Grounds, Milwaukee, Wis., Aug. 21	12,327	\$9-\$11	\$112,019
3	AVERAGE WHITE BAND/KOOK & THE GANG/WILD CHERRY—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Aug. 18	14,289	\$5.25-\$7.25	\$98,189
4	JETHRO TULL/STARCASTLE—John Bauer Concerts, Coliseum, Seattle, Wash., Aug. 21	14,374	\$5-\$7	\$94,387
5	AEROSMITH/RICK DERRINGER/STARZ—Contemporary Productions/Chris Fritz, Civic Audit., Omaha, Neb., Aug. 20	12,000	\$6	\$72,043*
6	JETHRO TULL/STARCASTLE—John Bauer Concerts, Coliseum, Portland, Ore., Aug. 20	11,000	\$5-\$7	\$69,070
7	KISS/BOB SEGER/POINT BLANK—Bill Graham, Coliseum, Oakland, Calif., Aug. 22	9,897	\$5-\$7	\$63,000
8	AEROSMITH/SPIRIT/RICK DERRINGER—Feyline Inc., McNichols Sports Arena, Denver, Col., Aug. 22	9,038	\$6-\$7	\$55,833
9	LINDA RONSTADT/ANDREW GOLD—Electric Factory Concerts, Robin Hood Del-West, Philadelphia, Pa., Aug. 22	7,406	\$5-\$8	\$52,329
10	EVENING WITH CHICAGO—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., Aug. 21	6,732	\$7.50	\$50,490
11	PETER FRAMPTON/GARY WRIGHT—Entam Ltd., Coliseum, Knoxville, Tenn., Aug. 19	7,443	\$6-\$7	\$47,396
12	AVERAGE WHITE BAND/KOOL & THE GANG/WILD CHERRY—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 17	6,691	\$5.50-\$7.50	\$45,258
13	MARSHALL TUCKER BAND/OUTLAWS/GRINDERSWITCH—Pacific Presentations, Starlight Amphitheater, Burbank, Calif., Aug. 20	6,000	\$6.85-\$7.85	\$44,402*
14	BARRY MANILOW/LADY FLASH—Concord Pavilion, Concord, Calif., Aug. 18	8,014	\$5-\$7.50	\$43,322*
15	STEPHEN STILL'S BAND/MARSHALL TUCKER BAND/OUTLAWS—Pacific Presentations/Wolf & Rissmiller, Sports Arena, San Diego, Calif., Aug. 22	5,900	\$5.75-\$7.75	\$42,500
16	JOHNNY & EDGAR WINTER/MAHOGANY RUSH—Entam Ltd., Civic Center, Charleston, W.Va., Aug. 22	3,255	\$6-\$7	\$21,004
Auditoriums (Under 6,000)				
1	LINDA RONSTADT/ANDREW GOLD—DiCesare-Engler Productions, Syria Mosque, Pittsburgh, Pa., Aug. 21	3,800	\$8	\$31,000*
2	QUINCY JONES/BROTHERS JOHNSON—DiCesare-Engler Productions, Syria Mosque, Pittsburgh, Pa., Aug. 20	3,800	\$5.50-\$6.50	\$27,500*
3	VIKKI CARR/HANK GARCIA—Good Time Productions, Civic Theater, San Diego, Calif., Aug. 22	2,822	\$6.50-\$8.50	\$22,387
4	VIKKI CARR/HANK GARCIA—Good Time Productions, Convention Center Theater, Fresno, Calif., Aug. 20 (2)	2,586	\$5.50-\$8.50	\$21,115
5	VIKKI CARR/HANK GARCIA—Good Time Productions, Civic Auditorium, Bakersfield, Calif., Aug. 21	2,811	\$5.50-\$7.50	\$20,338

Soul Sauce

Cleveland Hosting TV Gospel Show

By JEAN WILLIAMS

LOS ANGELES—Edgar Charles, television producer and concert promoter, who produced the last two Ebony Music Awards, is packaging a new tv gospel show with James Cleveland hosting.

According to Charles, the series titled "The James Cleveland Gospel Show, will be a half-hour Sunday morning gospel venture with well-known r&b and gospel acts performing gospel tunes.

He points out that he is going after acts such as Ike and Tina Turner, Aretha Franklin, Johnny Taylor, Al Green, Isaac Hayes and others who started their careers via gospel to perform on the show.

Negotiations are underway with Screen Gems to syndicate the variety package which starts shooting around Oct. 3.

Charles recently became personal manager of Mr. Aretha, a female impersonator who is an Aretha Franklin sound-alike.

In charting the singer's career, Charles is attempting to package Mr. Aretha with well known r&b concert performers as an opening act.

Mr. Aretha, whose real name is Michael Peterson, will also perform on "The James Cleveland Gospel Show," but as Michael Peterson.

★ ★ ★

RCA Records has set up an extensive promotion and merchandising campaign to support its new group, Dr. Buzzard's Original Savannah Band, with a new album of the same name.

The campaign revolves around the group's concept of the '30s and '40s sound mixed with today's hard disco beat.

The label has launched a contest in which two jukeboxes are to be given away. One will be located in the window of the Soul Shack record store in Washington, surrounded by a total Savannah display. Customers must register for the giveaway.

The second jukebox will be given away at a promotion party sponsored by the label for the group at Tramps disco in the Georgetown section of Washington, D.C.

★ ★ ★

Cayre Industries, to support its newest Salsoul Orchestra release "Nice 'N' Naasty," on Salsoul Records, has adopted a theme for the promotion called "I Like It Nice 'N' Nasty."

In addition to the regular point of purchase merchandising material, the label has hired an airplane to run the "I Like It Nice 'N' Nasty" message above several beaches before Labor Day.

Dance Your Ass Off T-shirts will again be made a part of its promotional package. The label has also begun a series of teaser campaigns in the media.

★ ★ ★

The Urban League affiliates have adopted Brock Peters' United Artists Records LP "Ballad For Americans" as their national fund-raising project.

Negotiations are underway for performances by Peters under the sponsorship of the Urban League affiliates with several symphony orchestras including St. Louis, Detroit,

(Continued on page 45)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/4/76

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	★ PLAY THAT FUNKY MUSIC —Wild Cherry (R. Pariss), Epic 8-50225 (Bema/Blaze, ASCAP)	34	42	5	NO, NO JOE —Silver Convention (S. Levey, S. Prager), Midland International 10723 (RCA) (Midson, ASCAP)	67	67	8	I AIN'T GONNA TELL NOBODY (About You) —Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
2	1	9	★ (Shake, Shake, Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	35	39	6	JIVE TALKIN' —Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casserole/Flamm, BMI)	68	75	8	PORCUPINE —Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
3	3	9	★ GETAWAY —Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	36	45	4	GIVE A BROKEN HEART A BREAK —Impact (B. Eli, L. Barry), Atco 7056 (WIMOT/Friday's Child, BMI)	69	82	2	I'D RATHER BE WITH YOU —Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)
4	4	9	★ SUMMER —War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	37	38	8	ROCK CREEK PARK —Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)	70	65	13	SUPER DISCO —Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
5	5	11	★ WHO'D SHE COO —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	38	61	3	HARVEST FOR THE WORLD —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	71	86	2	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)
6	11	7	★ YOU SHOULD BE DANCING —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casserole/Unichappell, BMI)	39	32	10	BABY, I WANT YOUR BODY —Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	72	NEW ENTRY		JUST TO BE CLOSE TO YOU —Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)
7	9	11	★ 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)	40	40	8	I NEED IT —Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) (Jon, BMI)	73	85	2	UNDERGROUND MUSIC —Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)
8	7	17	★ YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)	41	53	4	COME GET TO THIS —Joe Simon (G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	74	73	6	THE GOLDEN ROD —Roy Ayers Ubiquity (R. Ayers), Polydor 14337 (Roy Ayers Ubiquity, ASCAP)
9	6	14	★ GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dyanotone/Belinda/Unichappell/BMI)	42	33	10	BABY, WE BETTER TRY TO GET IT TOGETHER —Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)	75	94	2	NICE 'N' NAASTY —Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)
10	12	11	★ ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	43	54	5	IF I EVER DO WRONG —Betty Wright (B. Wright, W. Clarke, Alston 3722) (TK) (Sherlyn, BMI)	76	NEW ENTRY		STAR CHILD —Parliament (G. Clinton, W. Collins, Worrill), Casablanca 864 (Mabiz and Rick's, BMI)
11	13	8	★ FUNNY HOW TIME SLIPS AWAY —Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	44	48	8	AIN'T GOOD FOR NOTHING —Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)	77	88	2	SWEET SUMMER MUSIC —Attitudes (P. Stallworth, C. Higgins, G. Bottiglier), Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)
12	16	6	★ ONE LOVE IN MY LIFETIME —Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	45	57	4	CHANCE WITH YOU —Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	78	89	2	SOUL SEARCHIN' TIME —Trammps (L. Green, N. Harris), Atlantic 3345 (Six Strings, BMI)
13	22	4	★ GET THE FUNK OUT MA FACE —Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Gouligris, BMI)	46	52	5	YOU + ME = LOVE —Undisputed Truth (N. Whitfield), Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)	79	79	5	GIVE ME ALL YOUR SWEET LOVIN' —Chuck Armstrong (M. Tynes, O. Gilbert), R&R 15313 (Lerobal/5th, BMI)
14	18	5	★ AFTER THE DANCE —Marvin Gaye (M. Gaye, L. Ware), Tamia 54273 (Motown) (Jobete, ASCAP)	47	47	7	OPEN UP YOUR HEART —Muscle Shoals Horns (H. Galloway), Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI)	80	80	3	DISCO-FIED —Rhythm Heritage (M. Omartian, M. Price), ABC 12205 (American Broadcasting/Holocaustus, ASCAP)
15	8	16	★ HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	48	55	4	KILL THAT ROACH —Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	81	77	8	JUST LET ME HOLD YOU FOR A NIGHT—Choice 4 (C.H. Kippis, Jr.), RCA 10714 (Charles Kippis, BMI)
16	24	9	★ LOWDOWN —Boz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)	49	30	13	PARTY —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	82	NEW ENTRY		THE RUBBERBAND MAN —Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)
17	21	5	★ ONLY YOU BABE —Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	50	25	15	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	83	NEW ENTRY		QUEEN OF MY SOUL —Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)
18	10	16	★ SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	51	70	2	CHANGIN' —Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	84	84	4	THE PEOPLE WANT MUSIC —Controller (M.H. Bryant), Juana 3406 (TK) (Every-Knight, BMI)
19	14	15	★ THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	52	35	14	STRETCHIN' OUT (In A Rubber Band) —William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	85	NEW ENTRY		MR. MELODY —Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)
20	15	14	★ HARD WORK —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	53	36	14	SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	86	92	3	I WANNA SPEND MY WHOLE LIFE WITH YOU —Sireet People (R. Dahrourge), Vigor 1732 (PIP) (Vignette, BMI)
21	20	11	★ COTTON CANDY —Syvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	54	68	4	ANYTHING YOU WANT —John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Minta, BMI)	87	NEW ENTRY		LET'S BE YOUNG TONIGHT —Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)
22	28	9	★ FLOWERS —The Emotions (M. White, A. McKay), Columbia 3-10347 (Saggiwire, BMI/Kalimba, ASCAP)	55	60	5	L.O.D. (Love On Delivery) —Billy Ocean (F. Indon, Charles), Ariola American/GTD 7630 (Capitol) (Black Sheep/American Dream, BMI)	88	91	3	BABY I'M GONNA LOVE YOU —Phyllis Hyman (L. Alexander), Desert Moon 6402 (Buddah) (Desert Moon/Wesacine, BMI)
23	23	8	★ WE BOTH NEED EACH OTHER —Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	56	72	3	THE BEST DISCO IN TOWN —Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt), Marlin 3306 (TK) (Can't Stop, BMI)	89	81	5	USE YOUR IMAGINATION —Kokomo (A. Spenner), Columbia 3-10380 (Anglo Rock, BMI)
24	19	13	★ EVERYTHING'S COMING UP LOVE —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	57	69	3	MOVIN' IN ALL DIRECTIONS—People's Choice (L. Huff, D. Jordan, D. Ford), Tsoy 4782 (Epic) (Mighty Three, BMI)	90	98	2	NICE & SLOW —Santiago (K. Gibson), Amherst 715 (Red Bus, BMI)
25	31	6	★ LET THE GOOD TIMES ROLL —B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)	58	56	11	SLOW MOTION —Dells (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-go/Round/Gambi, BMI)	91	95	2	YOU'RE MY PEACE OF MIND —Faith, Hope & Charity (V. McCoy), RCA 10749 (Van McCoy/Warner-Tamerlane, BMI)
26	17	11	★ WAKE UP SUSAN —Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	59	50	11	SONG FROM M*A*S*H—New Marketts (Altman, J. Mandel), Farr 007 (20th Century, ASCAP)	92	NEW ENTRY		IF THERE WERE NO MUSIC —Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
27	34	7	★ LEAN ON ME —MeiBa Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	60	64	5	BABY, HOLD ON TO ME —John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)	93	93	4	LIFE ON MARS (Part 1) —Dexter Wansel (D. Wansel), Philadelphia International 3599 (Columbia/Epic) (Mighty Three, BMI)
28	29	7	★ YOU TO ME ARE EVERYTHING —The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	61	NEW ENTRY		MESSAGE IN OUR MUSIC —O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	94	97	2	MAKING LOVE AIN'T NO FUN (Without The One You Love) —Ebony's (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
29	27	23	★ KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	62	59	6	I LUV MYSELF BETTER THAN I LUV MYSELF —Bill Cosby (S. Gardner, B. Cosby), Capitol 4299 (Turtle Head, BMI)	95	87	4	DISCO IS THE THING TODAY —Meters (Meters), Reprise 1357 (Warner Bros.) (Rhinelander/Cabbage Alley, BMI)
30	37	5	★ ENTROW Part 1 —Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Five, BMI)	63	74	4	IF YOU CAN'T BEAT 'EM, JOIN 'EM —Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	96	NEW ENTRY		CANT' GET OFF TILL THE FEELING STOPS —Lamont Dozier (L. Dozier), Warner Bros. 8240 (Dozier, BMI)
31	46	3	★ GIVE IT UP (Turn It Loose) —Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	64	83	2	YOU ARE MY STARSHIP —Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	97	NEW ENTRY		CATFISH —Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rall, BMI)
32	26	12	★ GET IT WHILE IT'S HOT —Eddie Kendricks (M. Holden, T. Life), Tamia 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	65	78	2	SUMMERTIME AND I'M FEELIN' MELLOW —MFSB (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3600 (Epic) (Mighty Three, BMI)	98	NEW ENTRY		ME AND MY GEMINI —First Class (T. Keith), All Platinum 2365 (Gambi, BMI)
33	43	4	★ A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	66	76	3	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) (Barkay, BMI)	99	NEW ENTRY		RHYMES —O.V. Wright (A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)
								100	NEW ENTRY		HE WHO LAUGHS LAST LAUGHS THE BEST —Monday After (M. Tennant, A. Smith), Buddah 540 (Barbrob/Super Songs, ASCAP)

NATALIE COLE *Singer Looks For Longevity; Writing Songs, Will Produce*

By JEAN WILLIAMS

LOS ANGELES—"I am dealing with a career based on longevity as opposed to just current hit records," says Capitol artist Natalie Cole.

She also compares herself to Stevie Wonder, asserting: "I don't want to get too commercial. I am heading in the same direction as Wonder. All of his songs have messages. He is very much into himself and his music relates to people. This is where I am going."

Cole who co-authored "Sophisticated Lady" and "Not Like Mine," says she will get into the production end of the business with her next LPs. She will also record more tunes that she has written.

She is writing tunes which she says are quite a departure from those written for her by Chuck Jackson and Marvin Yancey, the pair who totally conceived her first LP on Capitol.

"Some of my chords are simpler and others are more complicated. I also have a different mood of music. I have written a couple of rock tunes, and I have written tunes that are completely out of tempo. I have also written tunes that will tell a lot about me personally.



Natalie Cole: she's writing more of her own material.

"I am a nature lover and deal heavily with things like trees, water and the earth. This will also come out in my writing. And like Stevie's music, my music will always have a message."

She feels the current disco audience seems to appreciate her music, although she does not consider her music disco oriented.

"Disco doesn't necessarily have a message, it's more of a feel. I like to think that I can get into both, but without going so commercial that it's Mickey Mouse," she says.

Cole also feels her success has changed her musical outlook. Be-

cause of her success, she notes, she is able to sing her own songs and not rely on the repertoire of other acts. "When people hear my songs, they will think of Natalie Cole and not anyone else and this is good for me."

In her live performances she does most of her own material, but admits that she will inject a tune by Sly Stone, the Beatles and her late father Nat "King" Cole.

On the other hand, tunes popularized by her father are only added if a portion of the audience is familiar with her dad's work.

At the same time, she feels she is capturing both the young and the older audiences because of her own sound and her affiliation with her famous father, a mainstay on Capitol for 22 years.

"The early stages of my career were difficult because people wanted to stereotype me. They were saying, 'hey kid, you'll get over much faster if you stick to the way your father sang. Go with ballads with a smooth, soft style.' I couldn't do that because it was not me."

She notes she has had a few film offers, but says she is not interested at this time. "I want to be thoroughly established as a singer before I take on a film.

"I am moving slowly with my career because I intend to be around a long time. Longevity in the industry is what I am after, and the only way I can achieve that is to take my career one step at a time, to establish myself in one area before I take on another."

IN CHICAGO

Club Drops Rock In Favor Of Jazz

By ALAN PENCHANSKY

CHICAGO—Rick's Cafe American, the Lakeshore Holiday Inn's faithful re-creation of Bogie's Casablanca saloon, is instituting a name jazz format, following rock bookings throughout its first year of operation.

Turnout for trombonist Urbie Green, first in the new lineup, July 20-31, represented "the best business they've done in the last six months," according to Bill Snyder, pianist in residence at the Inn's Pinnacle Room, who takes credit for the format switch.

"Friday and Saturday night they were packed and waiting in line to get in there," Snyder beams. "And they were not the usual crust you used to see down there when they had that rock stuff. They had all very fine looking people, gray-haired guys with their women in evening gowns. It was really a fantastic changeover in just one week."

Named the Cafe's entertainment director in June, Snyder proposed a complete change of format.

"I felt that the room was a natural for jazz," he explains. "It has that Casablanca atmosphere which they spent a lot of money on, and it's a good room for sound, without all those electronic devices."

"I started feeling around in New York about who was available and I found a lot of these wonderful players that I always admired would be available."

Bookings through December include cornetist Ruby Braff, accordionist Art Van Damme, violinist Joe Venuti, vibraphonist Red Norvo, guitarist Bucky Pizzarelli and trumpeter Billy Butterfield, each

playing 2½ weeks on average, with three shows a night Tuesday through Saturday. Drinks are \$2.25, with no cover or minimum.

By using local musicians as backup, Snyder explains, the 200-seat venue can afford to host top-flight entertainers. "If we brought in their groups it would cost us another \$1,500," he says.

Jerry Coleman, drums, Jim Atlas, bass and Willie Pickins, piano, comprise the room's regular backing unit.

However, Art Van Damme's original Chicago quintet, most of whom still reside here, will be reunited when the accordionist appears Aug. 31-Sept. 18.

"We're going to make this the new Blue Note, the new home of Chicago jazz," Snyder affirms. "The hotel is behind me all the way."

The format switch is being advertised on radio and with quarter-page ads in a number of metropolitan and suburban papers.

Publishers Gather At Coming Musexpo

NEW YORK—Invitations have been extended to publishers attending Musexpo in New Orleans to participate in an informal discussion-meeting Sept. 8 hosted by the National Music Publishers Assn.

Chairman will be Sal Chiantia, NMPA board chairman, and reports on recent developments affecting publishers will be given by Albert Berman, president of the Harry Fox Agency and Leonard Feist, NMPA president.

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 TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	HOT ON THE TRACKS Commodores, Motown M6-867 S1	32	38	15	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)
2	4	7	WILD CHERRY Epic PE 34195 (Columbia)	33	50	6	LOVE TO THE WORLD LTD, A&M SP 4589
3	3	13	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	34	37	30	BRASS CONSTRUCTION United Artists UA-LA545 G
4	5	21	BREEZIN' George Benson, Warner Bros. BS 2919	35	40	11	GOOD KING BAD George Benson, CTI 6062
5	2	12	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	36	39	14	ENERGY TO BURN B.T. Express, Columbia PC 34178
6	7	8	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	37	35	7	LOVE POTION New Birth, Warner Bros. BS 2953
7	6	15	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	38	33	25	EARGASM Johnnie Taylor, Columbia PC 33951
8	9	6	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	39	43	3	NIGHT FEVER Fatback Band, Event EV-1-6711 (Polydor)
9	12	17	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	40	46	2	I'VE GOT YOU Gloria Gaynor Polydor PD-1-6063
10	11	4	DIANA ROSS' GREATEST HITS Motown M6-869S1	41	27	6	JUICY FRUIT (Disco Freak) Isaac Hayes, Hot Buttered Soul ABCD 953 (ABC)
11	8	13	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	42	45	3	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
12	13	8	TOGETHER AGAIN ... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	43	31	10	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Epic)
13	14	16	NATALIE Natalie Cole, Capitol ST 11517	44	49	2	TEN PERCENT Double Exposure Salsoul SZS 5503 (Caytronics)
14	10	26	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	45	NEW ENTRY		DOWN TO EARTH Rimshots, Stang ST-1028 (All Platinum)
15	24	9	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	46	42	16	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383
16	18	10	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	47	41	11	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948
17	19	4	GET UP OFFA THAT THING James Brown, Polydor PD-1-6071	48	NEW ENTRY		WINDJAMMER Freddie Hubbard, Columbia PC 34166
18	21	4	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	49	54	2	WE GOT RHYTHM People's Choice TSOP PZ 34124 (Epic)
19	15	22	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	50	47	10	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
20	16	11	MIRROR Graham Central Station, Warner Bros. BS 2937	51	57	4	LOVE'S ON THE MENU Jerry Butler, Motown M6-850S1
21	17	30	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	52	52	20	LEE OSKAR United Artists UA-LA594-G
22	30	3	SILK DEGREES Boyz Scaggz, Columbia PC 33920	53	NEW ENTRY		THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
23	25	10	BOB JAMES THREE CTI 6063	54	36	6	LOVE TALK James Gilstrap, Roxbury RLX 105
24	26	5	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)	55	60	8	THE WHISPERS Soul Train BVLL-1450 (RCA)
25	20	18	THE MANHATTANS Columbia PC 33820	56	56	14	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)
26	34	4	FLOWERS Emotions, Columbia PC 34163	57	44	4	LIFE ON MARS Dexter Wansel, Philadelphia International PZ 34079 (Epic)
27	28	13	SKY HIGH! Tavares, Capitol ST 11533	58	NEW ENTRY		AIN'T NOTHIN' BUT A PARTY Mark Radice, United Artists UA-LA 629-6
28	32	13	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	59	NEW ENTRY		NOTORIOUS MIAMI Miami, Drive 102 (TK)
29	22	16	HARD WORK John Handy, ABC/Impulse ASD 9314	60	NEW ENTRY		BLACK WIDOW Lalo Schiffrin, CTI CTI-5000
30	23	15	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024				
31	29	22	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)				

Soul Sauce

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Birmingham, Pittsburgh and Seattle.

★ ★ ★

Guitarist Johnny "Guitar" Watson has been set to star his own one-hour television special "Ain't That A Bitch."

The special which is set for European distribution, will focus on Watson in concert where he will be performing songs from his latest album, "Ain't That A Bitch." The special is being taped at WGN-TV in Chicago.

★ ★ ★

RCA recording artist D.J. Rogers is set to perform at Operation Push's annual expo to be held in Chicago at the end of September. Following this performance, Rogers will embark on a 10-city, major market tour.

★ ★ ★

Remember... we're in communications, so let's communicate.

Disco Forum

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five-screen multi media presentation storyboarded to current disco hits. And Times Square Lighting of New York will bring to the forum all stage lights plus its new disco special effects.

Revox of America in Syosset, Long Island, will set up a disco deejay aircheck room with 12 open reel tape decks, head sets and mixers.

The room is being set aside to inform deejays attending the forum of disco programming around the world. The project is open to deejays who wish to submit programming tapes.

Tapes should be submitted to Bill Wardlow, Disco 11 programming director, in order that space may be reserved. There is no charge for this programming experience.

Ray Jacobs Audio In Chrome Tape Gamble

By JIM McCULLAUGH

LOS ANGELES—Reports about the demise of chromium dioxide coated blank tape as a quality and merchandisable product have been greatly exaggerated.

That's the feeling of Ray Jacobs, founder of an audio firm bearing his name in nearby Long Beach, who is on the verge of a major marketing thrust—and gamble.

At a time when many major blank tape suppliers and hardware equipment manufacturers are de-emphasizing the formulation—with some firms dropping it altogether and hardware makers eliminating the chrome bias switch—and highlighting the more popular premium and promotional ferrites, Jacobs is set to enter the market with a line of chrome blank tape exclusively in September.

Called "Most Valuable Player Cassette" the series will be available to the consumer in four lengths—46.62 (\$2.89 suggested retail), 96 (\$3.89), and 122 minutes.

It's estimated that chrome's share of market has dwindled down to roughly 3%-5% of the U.S. market and said by many marketing executives to be stagnating at that level. Promotional ferrite formulations take about 60% of the current blank tape market with premium ferrites getting about 30%.

Among the major marketers of chrome now in the U.S. are BASF, Memorex, Ampex, 3M, Sony, and TDK. All like Ray Jacobs Audio, are licensed by Dupont, originator of the formulation.

In Europe, however, Jacobs points out, chrome tape has a much more healthier share of market—almost 20%.

The reason: "Consumers and dealers there are much more sophisticated and knowledgeable about blank tape and they recognize the

inherently good sound reproducing quality of chrome.

"The point is that dealers there know tape, they have used it and consequently are able to merchandise it. But here in the U.S. there's no real emphasis on tape merchandising per se. You go into a store here and ask advice and all they do is point you to the tape display. That's one of the reasons why chrome is floundering here. Even the manufacturers won't admit they can't merchandise it properly," states Jacobs.

Jacobs, whose main business thrust is in the audio/visual and spoken word cassette markets and who was a marketing executive at Superscope several years ago before spinning off his own company, says he has been marketing chrome successfully in Europe the past five months.

(Continued on page 49)

FTC Gives Warranty Act Clarification

• Continued from page 3

• A warrantor cannot condition his warranty on use of certain repair services and replacement parts authorized by him. The customer can shop around—but the manufacturer can exclude liability for defects caused by the unauthorized articles or service.

• In general, only the manufacturer is responsible for fulfilling the warranty terms, not the retailer or distributor. But distributors are warned that by making certain offers, they can become responsible as co-warrantors under some state laws, and should check them out.

• Any offers of a free trial period, or offers of credit on trade-ins must be kept entirely separate from a writing

(Continued on page 48)

NOT CES RIVAL

AUDEX Planned As Separate Audio Expo

• Continued from page 1

"Companies from the widest segments of the audio industry will be invited to join the committee," Schulman emphasizes, "in order to achieve the greatest possible participation in planning the show," which will be managed by the Snitow Organization.

Both Schulman and Stern emphasized that AUDEX is not intended to compete as such with the Summer CES, since there was no indication that these 15 firms or others would exit CES.

The general consensus at the Vegas meeting was that those on hand were willing to give a separate audio show at least one try and then after CES, sit down and evaluate the results from both events before making any definite plans for the future.

Snitow and his key staffers, Bob Pomerance and Betty Djerf, confirm the meeting and others held with different firms but are reluctant to make any further comment until a formal announcement which is expected Wednesday (1).

"The progress of this show looks very favorable," Snitow says, "and

This story prepared by Stephen Traiman in New York and Jim McCullaugh in Los Angeles.

we have some results from the meeting. But we want to be sure there are no misunderstandings what was said and what conclusions were taken. We expect to outline the context and concept of the show in detail very soon."

In addition to Stern and the Snitow trio who were guests, also on hand for the meeting in Las Vegas and "charter members" of the committee, were Jay Menduke, Akai; Geoffrey Marks, Cerwin-Vega; Bruce Maier, Discwasher; Ed Stone, Exhibit Group; Yoichi Nakase, Kenwood; Mike Joseph, SAE; Roger Ponto, Shure Bros.; Ralph Yeomans, Soundcraftsmen; Maria Quinones, Tandberg of America; George DeRado, TEAC and former IHF president, and George Rose, Uher of America.

"Those manufacturers who attended were unanimously in agreement with the concept of a separate show devoted exclusively to audio products," Schulman explains. "They feel the audio industry is a large enough segment to support its own show as a separate marketplace, in addition to the CES in which audio is just one part of a much

(Continued on page 47)

CASSETTES, 8-TRACKS, REELS

Radio a Major 'Raw' Consumer

By CLAUDE HALL

LOS ANGELES—Radio is one of the major consumers of not only raw blank tape, but empty reels, empty cartridges, and blank cassettes. And the growth pattern is fantastic as more and more radio stations drift toward automation or toward usage of cartridge equipment.

The vinyl shortage that hit the record industry worldwide may have spurred greater use of cartridge equipment at radio stations. For one thing, it became almost impossible for record companies to continue shipping singles in mass volumes to radio stations. Thus, instead of having anywhere up to 25 copies of a single for current use and the oldie

file, more and more radio stations were pushed into making do with a couple of copies and producing the record onto cartridge.

To tell the truth, there was a general "movement" by radio stations toward cartridge operations. The cartridge offered tighter production and it was a lot easier handling for the disk jockey: slapping a cart into a playback unit and pushing a button to cue up on the sub-audible tone was easier than twitching a record back and forth on the turntable. Not to mention the wear and tear that a single suffers from cueing, from scratches that happen in spite of light-fingered disk jockeys

(actually, this type of disk jockey is as rare as snowcone salesmen in Antarctica).

Gary Stevens, general manager of KDWB in Minneapolis, says, "This one, we're all cart. We must have 250 carts for music alone and at least 500 carts for commercials... in use any week."

Stevens, a veteran disk jockey from days at WMCA in New York and WKNR in Detroit, says he was "very skeptical" about an all-cart radio station. "But we've had zero difficulties."

KDWB goes through four or five (Continued on page 49)

Blank Tape Dealer Survey Focus On 'Change'

Portland, Ore.

The steady growth of cassette popularity in consumer blank tape preference during the past year is a dominant factor in reports from practically all merchandisers in the Portland area. The general trend away from 8-track to cassette began about a year ago and is growing.

Cassettes, for example, account for a pretty standard 75% of all blank tape sales in the Portland area, with 8-track taking from 15 to 20% of the market and open reel in third place with 5 to 10% of overall sales volume.

Bucking the general pattern somewhat is **Everybody's Record Co.**, which maintains two stores in Portland and one each in Corvallis, Eugene, Seattle and Bellevue (Wash.). Unlike the trend in most other regional outlets, the cassette explosion is not a relatively new development at Everybody's. "Cassette has always been our best seller, with 8-track never being that big," says Michael Reff, vice-president of the firm.

"We seem to have passed through a cycle," says Steve "Sted" Davis, assistant manager of the three-unit **For What It's Worth Records**, which maintains stores in Milwaukie, Rockwood and Salem. "Three years ago it was all open reel. Then 8-track (Continued on page 48)

Cassettes Up; Move To Quality Lines

(This concludes the nationwide retail report that began last week with roundups from Chicago, Los Angeles, Philadelphia, San Francisco, Twin Cities, Miami, Cincinnati/Dayton, Ohio, Seattle, Kansas City, San Diego, Milwaukee, Nashville and Las Vegas.)

Columbus, Ohio

Central Ohio blank tape dealers agree that cassettes are the heavy movers these days, with cartridge running a fairly close second and open reel a distant third.

"Eighty% of what we sell is cassette," says Jimmy Rea, of **Jimmy Rea Electronics, Inc.**, "with 8-track and open reel running 10% each." Rea says cassettes are "coming up fast. A lot of the increase in cassette use is from insurance companies who use tapes to train salesmen.

"I would say that 99% of all tapes we sell are 3M," he continues, "with the rest being Memorex, Ampex and BASF. We also find that almost all tapes sold are medium grade," details Rea, who claims he's the third largest 3M dealer in the country. High-end tapes comprise 10% of Rea's blank business.

The independent retailer says there's been no change in chrome sales from a year ago, nor does he see any change in the future.

(Continued on page 48)

Toledo, Ohio

(Cassette blanks are shaping up as the big sellers here. **Paragon Sound**, which handles XHE, Advent, TDK, and Nakamichi, reports that 75% of its blank tape sales is cassette. And **World of Sound** (Maxell, TDK, and Sony) says that cassettes account for an astonishing 85% of its sales.

House of Tapes, however, which has two Toledo locations, notes that the lion's share of its blank sales is in 8-track—65%. Cassettes amount to only 25% here. House of Tapes carries TDK and BASF.

The remaining percentages at Paragon are 5% cartridge and 20% reel-to-reel. And for World of Sound, it's 5% cartridge and 10% open reel.

Paragon and World of Sound both promote and sell mostly higher priced blanks. Paul Peters, sales manager for Paragon, says he has his customers compare the sound fidelity of cheap and expensive tapes while they are in the store.

(Continued on page 48)

Madison, Wis.

Madison area dealers are expecting the usual autumn surge in blank tape sales as flocks of students return to the Univ. of Wisconsin-Madison campus. Traditionally, it has been the strongest season for the city's outlets, surpassing the Christmas buying spree. The biggest boost comes in the low-end, promotional tapes that are handy for recording lectures and classes. On the heels of the primarily heavy cassette sales, usually come the premiums for the audiophile who just wants great recording quality.

Cassette and open reel have the largest share of the market, with 8-track usually a poor third. Cassettes are the most popular, due to price and serviceability, most dealers say. Chrome products are largely ignored because many salesmen say they feel better products can be secured at less price through other outlets. Fuji has been making strong inroads into the Sony-Maxell-Scotch (Continued on page 48)

Eastern Pa./ Southern N.J.

As the blank tape field continues to increase in store sales, it's the cassette that is skyrocketing in sales popularity for the retail chains throughout Eastern Pennsylvania, Southern New Jersey and Delaware.

For **Stereo Discounters**, cassette blanks represent 75 to 78% of sales, cartridges representing 8 to 10% and open reels 12 to 15%. The increase in cassette sales has been one-and-a-half times greater than last year, according to Harry Paul, branch manager for the Stereo Discounters with stores in King of Prussia and Feasterville, Pa., Cherry Hill, N.J., Wilmington, Del., and five others in the Baltimore and Washington, D.C., area.

For Larry Rosen's chain of **WeeThree Audio Centers and Record Shops**, cassettes represent 50% of all blank tape sales, an increase of up to 15% over last year. Cartridges still hold up well, but are slipping and now represent 45% of sales, with the remaining 5% taken up by open reel. The WeeThree stores are located in shopping malls in Plymouth Meeting, Conshohocken, Horsham, Glenolden, Springfield, (Continued on page 48)

U.S. AUDIO/VIDEO

Sales To Dealers Mixed; Exports & Imports Ahead

WASHINGTON — Total U.S. market sales to dealers were mixed, but on the whole increased for the first seven months, with auto radio sales including tape combinations far ahead, and portable phonograph systems posting a smaller decline versus 1975.

At the same time, the Marketing Services Dept. of EIA released first half 1976 U.S. import/export figures from the U.S. Commerce Dept., running ahead of last year for virtually all categories of interest to typical Billboard dealers, reflecting the improved economic scene.

Market sales to retailers for January-July, the first 30 weeks of 1976, show more than 6.9 million auto radios including tape units, a 48% gain. Portable phonographs, including compact and component audio systems, were only 10% off the 1975 figure in July, but the 1.36 million units for the seven months were still more than 23% behind last year's sales pace.

On the import scene, auto radio total doubled to 2.97 million, worth \$73.3 million, a 91% gain; phono-

graphs, including combinations, topped 733,000, a 60% increase, valued at \$34.3 million, a 35% gain; record players, changers and turntables topped 4 million units, a 131% increase, worth \$70.3 million, a similar 130% gain; audio and videotape recorder/players showed a 71% gain to more than 4.9 million units, worth \$197 million, a 56% increase, and tape players, including home and auto audio, and video, hit 5.5 million units, a 55% increase, with a value of \$161.2 million, a similar 57% gain.

For exports, more than 179,000 auto radios were shipped, a 13% increase, valued at \$10.8 million, a 32% gain indicative of higher end units; 129,000-plus phonographs, a 51% gain, worth \$13.9 million, an 80% increase; nearly 87,000 audio tape units, a slight 3% decline, valued at \$15.9 million, a 12% dip, and 2,900 videotape units, a 75% increase, with a value of \$31.1 million, a substantial 45% gain.

U.K. Audio Sales Of Manufacturers Continue Decline

By CHRIS WHITE

LONDON—Latest figures show a continued decline in U.K. manufacturers' sales of most categories of audio equipment for the first quarter of this year. Prepared by the Dept. of Industry's Business Statistics Office, figures are compared with the first quarter of 1975.

The monitor reveals that sales of in-car radios with combined tape players fell from 94,000 units to 89,000, while self-contained record players also showed a decline from 49,000 to 43,000. Radiogram (radio/phonograph combinations) sales plummeted from 26,000 units to just 8,000.

Figures also show that sales of stereo radio systems with tuner and tape decks (including music centers) only just managed to stay static at 85,000, though the sales value increased from \$11.375 million to \$13.125 million.

R&D PROGRAM

SEGA Plugs Projection TV

LOS ANGELES—SEGA Enterprises, Inc. has begun an extensive product research and development program for its new home theater-television division, a Gulf + Western subsidiary.

In addition, the Redondo Beach, Calif., firm, which recently acquired the assets of Muntz Manufacturing, Inc., has added a new national sales manager, Theodore Flynn, all part

of a planned expansion into consumer products.

SEGA's new research and development program, according to Harry M. Kane, SEGA vice president and chief operating officer of SEGA of America, will deal with the modernization of production techniques as well as the development and perfection of additional home theater-television systems, screens and cabinetry.

The program is expected to precede a major new marketing and advertising/promotion campaign by SEGA in behalf of its home theater-television line, to be spearheaded by Flynn.

Last year, SEGA had sales of approximately \$24 million. Its prime business base has been extensive manufacturing, distribution and operation of coin-operated amusement games in Japan.

SEGA recently expanded into the U.S. with the establishment of executive offices, manufacturing and operating facilities in Redondo Beach.

Overall home sales value of the principal products which also included television sets, domestic radios and other audio equipment dropped nearly 25% from \$201.74 million between January-March 1975 to \$153.724 million in the first quarter of this year.

But there was better news on the export side of the business. Industry exports of broadcasting, receiving and sound reproducing equipment were worth \$38.675 million in the first three months of this year, a gain

(Continued on page 49)

AUDEX Plans

• Continued from page 46

larger consumer electronics market."

The new committee will "provide direction on behalf of the audio industry to the Snitow Organization as show manager, as to structure, format and rules of AUDEX," he summarizes.

"These firms, plus others who support the concept but were unable to attend, will form the initial group that will express the wishes of the industry."

Snitow has managed the Summer CES for 10 years, and the subsequent Winter CES, until this past June show, when the EIA/CEG management decided to take over the CES shows as well, setting up a Chicago office headed by Bill Glasgow.

An IHF trade show committee was to meet with the CES staff there Thursday (26) to go over plans for a separate audio area at McCormick Inn next year (Billboard, Aug. 28).

The new show is designed as a broad-based audio exposition to include "low fi, middle fi, and hi fi" which means the gamut from compacts and consoles to super high-end separates as well as audio oriented accessories. Unlike CES, it will not include such peripheral consumer electronics products as calculators, digital watches, video games and the like.

"I think it's a better alternative to CES," says George DeRado, president of TEAC of America, "for our purposes.

"To be candid I was not that convinced about the concept before the meeting but based on what I experienced at the meeting I am now all for it. I will support it every way I can."

"The swaying element was that I evaluated CES relative to our participation over the last three years and I feel in the long run this new concept is better. CES has gotten so overwhelming what with its sheer size and number of product exhibits outside the audio realm per se, that you can hardly talk to dealers there anymore. They see so much they can hardly make decisions."

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Blank Tape Dealer Survey Focus On Changing Market

Eastern Pa./ Southern N.J.

• Continued from page 46

Lebanon and Lancaster in Eastern Pennsylvania, with an eighth store in Moorestown, N.J.

At Stereo Discounters, the stores carry BASF, Scotch, TDK, Ampex, Memorex, Maxell and Capitol—the same lines carried last year. The new premium lines are highly competitive, with the Maxell product favored above all others by the store customers. As quality improves in all the lines, interest in chrome blanks shrink, although they have been holding up as well as last year.

In fact, Paul points out, the quality of all the manufacturers has been good, and as far as defective tapes are concerned, the number is "zilch." All the manufacturers, Paul adds, have been most cooperative in stimulating and promoting sales and merchandising efforts for all the stores in which Maxell is the top of the line and Capitol the low end.

While Paul engages in all manufacturer promotions, the most successful has been his own in-store "tape clinics." "It's been the best store traffic promotion we ever created," says Paul, explaining that the people are invited to bring in their tape decks, reels and other hardware, regardless of where they purchased it, and are given a professional evaluation without charge. In addition, store and manufacturer reps are on hand at the clinics to answer technical questions and give advice.

WeeThree carries BASF, Scotch, TDK, Ampex, Memorex, Maxell, Capitol and Columbia, which is the low end. Like Stereo Discounters, no private labels are stocked and no new lines have been added or dropped because of the satisfactory relationships that exist with the manufacturers.

Reaction to the premium lines has been very limited to the few customers who are involved in heavy classical and technical tapings. For them, the Scotch Classic and the Ampex 20-20 lines are the most favored. Chrome tapes find few takers at the WeeThree centers. With regular product being less abrasive, offering low noise levels and high output, buyers are finding the standard product better than chrome. As a result, such sales have dropped to about 2 to 3%.

Tape defects are few and far between, and generally limited to the cheaper pre-packaged grades. And

even with such product, Rosen says, in most cases, the defect is with the hardware and not the tape itself.

Like the other dealers, Rosen takes advantage of all the merchandising and promotional aids provided by the manufacturers. The most successful promotions are the two-for-one specials, particularly those made available by Ampex, Memorex and Capitol.

MAURIE ORODENKER

Portland, Ore.

• Continued from page 46

took over, and now it's all cassette. Davis indicates that the growing disenchantment with 8-track is shared by the dealer as well as the consumer and may be a factor in declining volume at point of sale. "Personally I don't like 8-track," he says. "These tapes have more than a tolerable tendency to jam and create problems. I just don't like to work with them." Manufacturers could, he believes, correct this problem.

"Cassette is certainly the wave of the future insofar as our customers are concerned," says John Westman, owner of Westman's. Ted Dhein, in charge of stereo sales at Lafayette Radio Wassen's agrees pretty much. "Eight-track, however, is still popular with a lot of our customers because they like the extra base it gives out in car stereo, Dhein explains. His firm specializes in general electronics. "Our ratio runs about 10 cassettes to four 8-tracks and one open reel," Dhein says.

The prevailing percentage ratio in cassette, cartridge, and open reel sales holds at Portland's big department store, Baza'r. "I'd say our experience pretty much parallels that of the strictly stereo stores," says Sue Bockman, manager of the camera and stereo department. "Up till a year ago it was pretty much 8-track. Now it's cassette by a wide margin."

Maxell tapes are heavy favorites at both Everybody's Records and at the For What It's Worth chain. Everybody's also sells Capitol and BASF, and is adding Scotch. It dropped Memorex during the past year because of "unhappiness" with the line. In addition to Maxell, For What It's Worth carries both BASF Performance and Studio lines. "We carried Capitol's Music Tape and TDK lines for awhile, but neither did much for us," says Davis. Both Everybody's Ref, and Davis, stress the high quality and top-notch service available in Maxell lines. Customers come in and ask for the line specifically, they say.

Maxell is a top seller at Westman's, with TDK and BASF also popular. BASF is a favorite line with Lafayette because it's "pretty much trouble free" Dhein says. The store also carries Sony, Scotch, and Ampex. Baza'r features three lines—Memorex, Capitol, and BASF, with Capitol being added just in the past year.

For What It's Worth hasn't gone too heavily into chrome, and Everybody's Records, reports very little success with chrome. Westman indicates a slow sales ratio for chrome, also, and believes that demand is definitely on the down-trend. Chrome is out at Lafayette, as it is at Baza'r.

Most dealers agree that the Maxell iron oxide product is the most in demand, outselling ferri-chrome and chromium dioxide products 10 to 1. Some contend that it is not advisable to use chrome in car stereos because, they allege, it's so abrasive on the head. This holds true in portable recorders, too, they maintain.

Reaction to new premium lines from Memorex, 3M, and Ampex is low because not many dealers have yet gotten into them. Baza'r has just introduced Memorex Quantum, but is not yet ready to make a judgment.

Portland dealers, on the whole, are satisfied with the help they get from local suppliers and manufacturers. There's not as much help promotion-wise in blank tapes as there is in the prerecorded lines, it is generally agreed, and dealers feel that added promotion could help sales. The major gripe seems to be in packaging. Box design, color selections, and lack of packaging sales punch, on the whole, don't do much to stimulate blank tape impulse buying, says Michel Ref of Everybody's Records. Most other dealers agree.

KEN FITZGERALD

Columbus, Ohio

• Continued from page 46

Regarding suppliers, Jimmy says his own salesmen know more than the "supposed" experts. His key gripe is the "... fast buck boys who're supposedly selling tape products 20% below what they pay for them.

Blank tape sales at Buzzard's Nest Records' three outlets are running 48% each for cassettes and cartridges, and 4% for reel-to-reel. Wally Buzz, president, finds little change in these categories from a year ago.

Buzzard's Nest stores carry Music Tape by Capitol, Memorex and Maxell. He's thinking about other lines, but must consider competition. "Right around the corner is a Service Merchandise that sells Scotch." For now, he's passing up the new premium lines in favor of solid sales with his present brands.

Low end products definitely get the nod over high end. "I'd peg low end sales at 75%," Buzz figures. "Chrome? They don't even want it!"

His only real gripe concerns the defects in BASF chromium tape. "We were getting a lot of those back and that's basically the reason so many people stopped buying them."

Eddie Soles, president of Music Man Sound Co., Division of Gedso, Inc., reports a current sales mix of 80% cassette, 15% 8-track and 5% open reel. "This is about the same as last year," he says, "with cassettes running maybe just a little heavier."

Soles cites improved tape quality, better record-and-playback, car manufacturers' use of cassette decks, and improved cost factor as reasons for increased cassette sales. His company sells Memorex, Scotch and Ir-

ish in bulk. "Most of what we sell is our own label and we sell a lot to people who use their own labels. It's working out well."

He thinks the up-coming Universal tape may be something to consider, as well as a 29-cent, 60-minute tape which may make the market aimed for people who use a tape only once or twice and then pitch it.

Middle-end tape comprises 85% of sales, while the remaining 15% is upper end. He's not sold on the new premium lines. "So far, they haven't been that great, except for the real hifi enthusiast. The average person still wants price," Soles maintains.

"Manufacturers don't offer a heck of a lot in promotions or tie-ins, except for an occasional three-for-two pack. But our customers are not looking for the 'onesy-twosy' packages. We sell more quality tapes."

JOANNE OLIVER

Toledo, Ohio

• Continued from page 46

World of Sound's sales manager, Dave Brown, says that much of his blank tape sales are to industrial and educational consumers who have both the need and the budget to buy the best. The company also emphasizes established clients instead of off-the-street sales.

Nancy Saad, who owns House of Tapes, says that despite attempts to educate her customers otherwise, most go for quantity instead of quality. She notes, however, that the brands she sells are still "pretty decent."

Saad reports that she has been pleased with the "very progressive" merchandising stance of BASF, both in its national advertising policy and in its help in orienting sales personnel. Peters is very high on the quality of the Nakamichi tapes: "I very seriously doubt," he says, "if there is anything better."

None of the dealers surveyed maintains a high promotional profile. Paragon offers 10% off the regular price of blank tape for a year to any customer who buys a tape deck from them. World of Sound also links it tape sales to equipment sales, mostly by stressing the interdependence of hardware and software.

Complaints about quality and service were few. Paragon dropped Maxell, Peters says, in favor of TDK, because the latter had a "more complete line." Brown adds that World of Sound has some complaints about faulty transport components in Memorex cassettes and of oxide flaking on 3M blanks.

ED MORRIS

Madison, Wis.

• Continued from page 46

territory lately, with BASF, Capitol and less well known brands as Soundcraft, Studio Plus (TEAM) and Superscope making some headway.

Shops such as Audiophile's Sound Studio in suburban Middleton concentrate on a few premium lines, while others closer to downtown Madison and the university offer larger selections. "We try to carry as many brands as possible, that way we don't have to turn anyone down," says Dave Casper, manager of Midwest Hifi.

"Quality is always a major factor for us, so we don't feel there is much reason to stock a half dozen different brands, particularly when there isn't that much call for some of them," says Peter Ewenko of Audiophile's.

"In the past four to five years,

we've tried almost every major cassette and reel to reel tape there has been," says David Lewis of Specialized Sound Systems. "We've found that Sony and Maxell are respectable, good tapes, with good pricing—it's reliable stuff. When a tape is sold, the customer can be sure he's getting a good tape," he says.

Lewis raps pricing arrangements on Ampex. "They have a good tape but we don't have the room here to get \$10,000 worth of tapes and sit on it for four to five years. You have to order too much," he says.

"Out of all the premium tapes, I think Maxell is among the tops," says Loren Ziglin, manager of a TEAM outlet in Madison. "We're really down on the chrome stuff here. I think a buyer can get just as good a tape for less price without that," he adds.

Many Madison dealers sell in large lots, especially to students. "We offer a 10% cut in an already reduced price if someone buys six or more tapes. Say a suggested retail price is \$1.59 for a C-60; we'll sell it for \$1.29 and add on the discount with the purchase of six," says Lewis.

Promotions such as the BASF two-for-one sales do "incredibly well" for Casper at Midwest, even better than Maxell's free carrying case promotion of several months ago. Ziglin likes the Maxell, Scotch and TDK seminars that result in good sales, as well as helping out the customer.

Ewenko of Audiophile's, however, feels that too many of the clinics are overly sales oriented. "They are geared too much to the 'ours is the best you can get' push, rather than really informing the customer," he says. He is planning on a clinic later in the autumn, "hopefully with the manufacturers, but if not, we'll put one on ourselves," he says.

Contacted dealers say the workmanship, especially in the cassette lines, has improved greatly over the past year, and there are few other complaints.

MARTIN HINTZ

FTC 'Interprets' Warranty Rules

• Continued from page 46

ten warranty to avoid confusing the customer.

• On registration cards—customers must be told that failure to return the card to the manufacturer cannot in any way void the warranty. Any proof of date of sale preserves the customer's right under the written warranty.

• General policy statements claiming customer satisfaction are not subject to the Warranty Act—but can fall under one section covering "deceptive warranty," or can run afoul of the Federal Trade Commission Act.

The FTC says such general policy statements are only exempt from the law if they are not applied to a specific product. Also, they cannot show amounts to be refunded, or declare time limits. (But the commission says, to be reasonable, a customer could not come back 10 years later and demand satisfaction).

The FTC is coming down the home stretch on the process of proposing, refining and interpreting its warranty rules. Currently pending is the ruling to allow manufacturers a reasonable depreciation on refund for a returned product under warranty, based on the length of customer use. A proposed oral hearing was recently cancelled when no one asked to be heard.

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Radio: Big Tape Consumer

• Continued from page 46

7-inch reels of raw tape a week, not only for restocking old tape in carts, but for commercials production and for dubs for local commercial clients.

"There are a million things you have to have tape for. It's the most economical way to store sound at a radio station.

"And, of course, 3M is right up the street."

In spite of the nearness of 3M, KDWB doesn't deal direct. "There's a salesman for Arel Distributors in Minneapolis and I swear he must be getting it straight off the dock. You couldn't beat the price."

Actually, KDWB doesn't use much tape in comparison with many other radio stations. Carts don't wear out much and tape can be reused, within reason.

WFIL chief engineer Ray McCloy, Philadelphia, buys tape in bulk... about 288 of the big 2,500-foot reels. He used to buy mostly through Radio Electronics in the area but "we're a big 3M user and they have been reluctant to stock 3M." He likes the 206 type and has been buying it direct from 3M, or Cass Electronics in the area or Communications Media in nearby Allentown, Pa. Cartridges at the station, Fidelipacs brought through Communications Media, number about 1,000 to 1,200 in use in a given day at the station. Fortunately, except when someone drops one, cartridges tend to have long life.

Most stations—KENR in Houston, WABC in New York, WXLO in New York, KLAC and KMET in Los Angeles—use cartridges these days, at least for commercials, often for news, often for music.

One of the biggest uses of raw tape in radio, however, is, of course, the growing radio programming syndication industry. For an insight into this side of blank tape, Billboard tapped Phil Stout, vice president and creative director of Shulke Radio Productions Ltd., South Plainfield, N.J.

SRP was one of the first—and most successful—radio programming syndicators in modern time, if not in history. Jim Shulke syndicates a beautiful music format that is heard on stations such as KJOI in Los Angeles and WXYR owned by Frank Ward in Columbia, S.C.

SRP in the first six months of 1976 bought 6,000 reels of raw tape on 10-inch reels and 5,000 empty 10-inch reels. The tape comprised both Ampex and 3M. SRP does its own duplicating. "Because of our consolidation from the West Coast and Manhattan offices into one facility in South Plainfield, we probably used a little more tape than ordinarily because we did a little more duplicating than otherwise in order to stock backup libraries of our music reels," says Stout.

Drake-Chenault Enterprises, Los Angeles, provides programming for more than 200 radio stations coast-to-coast. The firm orders more tape and empty reels every two months.

"We're using 3,000 pancakes of tape—those 3,600-foot pancakes—a month average. And with this, we purchase 3,000 empty 10-inch reels and 3,000 10-inch boxes," says operations director Lee Bayley, a former program director in Oklahoma. Tape is 3M's SLH 177.

D-C also uses some cartridges.

But he remembers back to when he programmed KAKC in Tulsa. "We bought about 200 empty cartridges a year and I suppose there were around 400 in use at any one time."

At Zack's Electronics in San Fran-

cisco, Luke Christian, industrial salesman, says that his firm "has enjoyed good relations, mutually acceptable and mutually profitable, with radio stations and tv stations throughout the area.

"They're buying thousands and thousands of rolls." He doesn't know how much tape alone Zack's customers are buying, "but I do about \$500,000 in business just myself. Of course, that includes everything... not just tape." He points out that Dick Parks, a former manager of KGO in San Francisco, is now selling product for Zack's "and as a former manager and engineer he has an inside track."

3M is the most popular tape among radio customers of Zack's.

Bob McHale, vice president of Zack's, points out that the firm sells to both retail and industrial accounts and that probably KFRC in San Francisco buys more tape than any other radio station in the area. The reason that radio stations buy from Zack's rather than buying direct from the manufacturer, he says, is that "they get the same price here, and we're closer, and our billing arrangement is a lot more convenient. Most of the time, we have what they need in stock and they merely send a messenger over to pick it up.

McHale had "no idea how much tape we're supplying to radio stations in this area and probably wouldn't publicize it if I did."

(This exclusive roundup on radio's growing use of blank tape concludes next week with reports from KFRC, San Francisco; KMET, Los Angeles; WMAQ, Chicago, and the semi-total automated systems such as Moffat Communications.)

EXHIBITS, SEMINARS

VIDCOM / Video 76 Set

NEW YORK—More than 50 U.S. participants are expected at the VIDCOM international market for videocommunications and accompanying Video 76 conferences, Sept. 23-28 at the Palais des Festivals in Cannes, France.

The Advent VideoBeam large-screen projection tv system will be shown by its European representative (International Electronique Distribution) as a late addition to the 60-plus exhibits, that include such familiar names as BASF, Bell & Howell (France), Dacorop Nivico (JVC France), Guild Sound & Vision (U.K.), Hotel Film International, International Hi-Fi Video (Akai), 3M, MDR (Magnetic Disc Recording videodisk), MDV (Mazanti De Vaumas, Eumig VCR), Microtime (U.S.), OAK Holland, Rank Video, R.T. L. Productions (Luxembourg), SEPA (Super 8 cassettes), Sony (France), Speywood Communications (U.K. large screen CV-3 video projector), Unitel, Video Cassette Industrie, V.C.L. Video-show, Videac Electronique (Videotetics and GYRR products).

Six major seminars include Video France, chaired by Jean-Michel Sauvage, AVCD, Paris; Video In Company Training, Bob McEmber, Eastern Airlines, U.S.; Video In Schools & Universities, Dr. Rune Pettersson, Science AV, Sweden; Video In Information & Marketing, Gerry Funston, Southam Videotel, Toronto; Video: The Consumer Markets, Bert McMannis, Reader's Digest, U.S.; and International Video Networks, Paul Caravatt, CK Communications, U.S.

A special added wrap-up session, Video Future, will be moderated by Bangt-Arne Vedin, secretary-general of Nord-Video, Stockholm, and

Firato '76 Expo Pulls 120 Firms In 19th Dutch Run

AMSTERDAM—Some 120 companies, representing 23 countries and around 450 trademarks, are represented here at Firato '76, a radio, television and hi fi exhibition held in the RAI Hall until Sept. 5.

It is the 19th exhibition in the series and a record number of visitors is expected because of the increasing interest in Holland for audio/visual equipment.

Expectations are that by the end of the year, 95% of the Dutch population will have one or two television sets, with an estimated 48% in color. At present, 20% of the population has portable television sets.

The 25th anniversary of television in Holland is being celebrated, with all Dutch radio and tv companies represented, and with live transmissions from the hall.

There is special emphasis on hi fi equipment. In Holland, interest in this area grows year by year. Two years ago only 27% of the Dutch families had hi fi equipment. By the end of 1976, the figure should reach at least 50%.

Now 70% of this equipment is geared to cassettes, and 10% of car-owning Dutchmen own cassette equipment.

All Dutch companies are at Firato '76 and Inelco is introducing a stereo test cassette novelty. Philips, with MCA, is aiming to present its videodisk around the end of 1978 in Europe.

overall Video 76 program chairman.

Both the ITA, with Larry Finley, executive director, and the International Industrial TV Assn. (ITVA), with Bob McEmber as chairman, will be holding meetings in conjunction with Video 76 at Cannes.

Registration information is available from Mrs. Pia Helena Gross, Conference Coordinator, Insight/EBAV (U.K.), 37 New Bond St., London W1Y9H, England.

SQ Booklet Out

STAMFORD, Conn.—"Special High Fidelity Through SQ Quadraphonic Recording And Broadcasting," a 24-page illustrated booklet from the CBS Technology Center here, is being made available free to interested consumers and the broadcast community.

It was prepared by Ben Bauer, the Center director, to respond to questions posed by hi fi enthusiasts. Information has been sent to consumer hi fi magazines, and to virtually all stations involved in SQ broadcasting, with copies available from CBS Technology Center, 227 High Ridge Rd., Stamford, Conn. 06905.

Audio Sales

• Continued from page 47

of about 20% from the \$32.025 million in the same period of 1975.

Imports, however, also increased. In 1975, total sales value of all imported equipment in the first quarter was \$63 million and this rose about 15% to \$72.28 million between January and March this year. In this area, tape recorders accounted for \$3.5 million, a 50% drop from the previous figure of \$7 million.

Jacobs In Chrome Gamble

• Continued from page 46

Beginning with a trickle, Jacobs maintains his business on the Continent has mushroomed to 120,000 pieces a month and is growing.

Among the reasons given for chrome's poor selling performance in the U.S. are that the tape causes severe headwear, they are inconsistent, there's print-through, and poor signal to noise performance.

Jacobs maintains that a lot of the information about chrome is "misinformation" coupled with hype, theories and pseudo-facts.

With studies done by Dupont itself to support his contentions, Jacobs says that while the newer iron oxide tapes do cause about half the headwear of chrome tapes, the consumer can still expect a head life in excess of 1,500 hours if he uses only chrome. "By that time many consumers will be trading in their tape decks anyway," says Jacobs.

In addition, according to Jacobs, some of the newer oxides show a headwear pattern also.

As to inconsistency, Jacobs points out that any alleged inconsistency does not exist beyond normal quality standards.

All things being equal, maintains Jacobs, signal to noise performance for the best chrome is the same as with iron oxide tapes.

Print-through, adds Jacobs, is even greater on some other iron oxide tapes.

"I think some manufacturers and even retailers," he points out, "refuse to believe the facts and won't admit they can't merchandise it correctly. There has never been any dispute as to chrome's superior frequency response for recording music.

"We want to do three things," he says, and that's to establish Ray Jacobs Audio (RJA) as a name, estab-

lish ourselves as offering an exclusive but inexpensive product, and to establish RJA as an advisor."

Jacobs says he is training three people who will be out in the field educating and conducting both dealer and consumer clinics.

In addition, the firm will be providing dealers with as much point of purchase and display material as possible.

Initially, Jacobs' unique program will consist of 50% markup with an extra 10% for payment within 10 days. Merchandise will be offered to dealers on a consignment basis.

"But no one's arm is going to be twisted," says the tape marketing veteran. "When all the facts are examined and a dealer still feels chrome is inferior, that's fine. But I want him to fully know what type of product he is rejecting. I want the decision to be based on facts, not theories.

"There's no reason why a dealer can't make \$1,000 a week merchandising chrome if he does it correctly."

Ray Jacobs Audio will have the capacity to ship 100,000 blank cassettes in September.

Apart from buying the tape on a wide stock basis from Dupont, Ray Jacobs Audio is handling all manufacturing and marketing processes at its 10,000 square foot facility in Long Beach.

Vienna Hi Fi Expo

VIENNA—The annual exhibition of hi fi equipment held here in the Liechtenstein Palais is this year arranged for Oct. 7-10. Some 55 exhibitors will represent 150 companies from all over the world, and the Austrian pop show "O 3," from the ORF network, will broadcast live from the exhibition.

SEPTEMBER 4, 1976, BILLBOARD

WB Acquires Simpson5Cingle

NASHVILLE—Warner Bros. Records has acquired the rights to "Truck Driver's Heaven" by Red Simpson and is rush releasing the record on the WB label.

According to Andy Wickham, director of country music for WB and Norro Wilson, director of country a&r, the master was acquired from Portland Records after it had been added to the playlists of several important country stations in the West, including KLAC, KRAK, KUZZ, (Continued on page 54)



Georgia Jam: Dicky Betts, left, who rose to fame with the Allman Brothers Band, and Capricorn artist Elvin Bishop, right, launch into some riffs onstage following the annual Capricorn Records summer fete.



Southern Summit: Heavyweights from the worlds of sports, music and politics enjoy the annual Capricorn Records bash in Macon. Left to right are boxing promoter Don King; Phil Walden, Capricorn's president; Mo Ostin, president and board chairman of Warner Bros. Records; manager Alan Walden; Jimmy Carter, and Don Schmitzerle, Capricorn's general manager.

Book Country Acts

PHILADELPHIA — Two top country stars have been included among the parade of contemporary recording and tv names set for the coming season at the Latin Casino Theatre-Restaurant in suburban Cherry Hill, N.J., seating 1,000 plus.

The new season opens the week of Sept. 13 and owners Dallas and Charles Gerson have booked in Mel Tillis and the Statesiders for Dec. 13-19, and Roy Clark and the Roy Clark Show for next March 28-April 3. There is a possibility that a third Nashville name will be added to the new season's roster.

Jimmy Carter-Capricorn

• Continued from page 3

scored dramatically, gaining international datelines from Macon.

During his appearance, Carter, guided through the maze of the park by Walden, met such record personalities as Mo Ostin, president and board chairman of Warner Bros.

Records; Stan Cornyn, senior vice president of WB; Chuck Leavell, formerly with the Allman Brothers Band and now head of his new group Sea Level; Dicky Betts, formerly with the Allmans and now forming his own group; and numerous other stars and executives.

Carter also presented Walden with a plaque honoring the Capricorn chief as one of Billboard's "Tomorrow's 200" music business leaders as announced in Billboard's "Music/Records/200" special.

Walden was one of Carter's earliest backers and arranged for his Capricorn artists to stage benefits for the former Georgia governor, raising approximately \$1 million including federal matching funds for the Carter presidential campaign.

Music came from Bonnie Bramlett, Sea Level and other performers, and food included 1,200 pounds of barbecue. The event cost Capricorn an estimated \$65,000.

Other guests included Elvin Bishop, members of the Wet Willie band and Heinz Borg of Germany who commented, "Only in America could you have a party like this. Even though many of them are millionaires, they look like normal people."

A Yearbook Celebrates WWVA's 50

NASHVILLE—WWVA radio in Wheeling, W. Va., has published a golden anniversary yearbook commemorating its 50 years in broadcasting.

The book is one of a series of special anniversary events planned by WWVA, climaxing with a gala, black tie party Dec. 5. The 40-page history recounts the station's development from a 50-watt outlet transmitting from a basement to its current status as a 50,000-watt powerhouse in country music programming. The Screen Gems station reaches 18 Northeastern and Southern states and six Canadian provinces.

"The book required more than two years of research and amply confirms the position WWVA has attained since it began broadcasting on Dec. 13, 1926," comments J. Ross Felton, general manager.

Each of the five decades is highlighted through photos and accounts of the station's progress, focusing on (Continued on page 53)

CMA Seminar Better Than Ever Oct. 7-11

NASHVILLE—The industry's most informative gathering of fair managers, amusement park owners, show promoters, booking agents, music executives and country artists from the U.S. and Canada—the CMA's Talent Buyers Seminar—is slated for Oct. 7-11.

To be held at Nashville's Hyatt Regency Hotel, the fifth annual seminar features a full program of panel discussions, workshops, informal rap sessions, agency open houses and talent showcases.

Registration begins Oct. 7. On Oct. 8, Bill Anderson, MCA artist, gives the welcoming address. George Meagher, manager of the Kentucky State Fair, will lead a seminar on "Needs Of A Fair." A seminar on "Needs Of Parks And Special Attractions" will be moderated by Bill Hollingshead, celebrity talent manager of Knott's Berry Farm, Buena Park, Calif. Jimmy Jay of United Talent, Inc. will moderate a rap session. The day will be climaxed by a trip to the "Grand Ole Opry."

Oct. 9 activities are kicked off by Charley Pride, RCA recording artist, with the seminar "Needs Of An Artist." Tandy Rice, president of Top Billing, Inc., will follow with a seminar on "Contracts And Riders." A session on "Promotion And Advertising Of Shows" will be moderated by Ray Pilszak of Amusement Busi-

ness. "Presentation Of Artist (Staging, Lighting, Sound)" will be directed by Don Keirns, president of Chardon, Inc. Jay will moderate another rap session, and the night hours feature a National Assn. Of Talent Directors cocktail party and a dinner and showcase.

Oct. 10 brings two more seminars—"Buying Direct From Responsible Agents" moderated by Bob Neal, manager of the William Morris Agency Nashville operation and "Buying From Promoters, Fair Producers, Etc." moderated by Don Romeo of the Don Romeo Agency—and the Amusement Business Cocktail Party and Showcase at Faron Young's Jailhouse Club.

Activities conclude on Oct. 11 with open houses at agencies and suites, the CMA Awards Show and a postwards party.

Registration for the seminar costs \$60 per person. Jay is chairman of the CMA talent buyers committee that includes Bob Neal, Kenny O'Dell, Hap Peebles, Tandy Rice, Jack Roberts, Sonny James, Pee Wee King, Leroy Van Dyke, Myles Johnson, George Meagher, George Moffett, Don Romeo, Billy Deaton, Don Keirns, Shorty Lavender, Walt Heeney and Ray Pilszak.

Complete information is available from the Talent Buyers Seminar, CMA, Seven Music Circle North, Nashville, Tenn. 37203.

Delaware Bluegrass Fest 3-Day Affair

WILMINGTON, Del.—The closing days of summer into the Labor Day weekend promises to heighten interest in folk music here. With the Philadelphia Folk Festival in that nearby city Aug. 27-29, which had the field all to itself along the East Coast now joined by the Kutztown (Pa.) Good-Time Arts and Music Festival Sept. 3-5, there's another entry, the Delaware Bluegrass Festival (Sept. 3-5) at Gloryland Park in nearby Glasgow, Del.

Sponsored by the Brandywine Valley Friends of Old Time Music, the festival has already lined up an impressive array of bluegrass performers in Jim and Nesse and the Virginia Boys, Larry Sparks and the Lonesome Ramblers, Del McCoury and the Dixie Pals, Joe Val and the

New England Bluegrass Boys, the Sullivan Family, Buck White and the Down Home Folks, Ted Lundy and the Southern Mountain Boys, the First State Bluegrass Boys and the Highwoods String Band.

The festival will kick off Friday at 7 p.m. Sept. 3 with a two-hour bluegrass band concert and continue with concert performances and fiddler's concert until midnight. Admission will be \$5. On Saturday, concerts will begin at 11 a.m. through the midnight hour with admission \$6 for the day. Music starts at 10 a.m. until 7 p.m. on the closing Sunday with tickets at \$6. A three-day concert ticket is \$15 at the gate.

The sponsoring Brandywine (Continued on page 51)

SEPTEMBER 4, 1976, BILLBOARD

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Drifting Memories: Historic photo depicts Hank Williams with his Drifting Cowboys during their "Opry" years. Left to right are Don Helms, Bob McNett, Williams, Jerry Rivers and Hillous Butrum.

Drifting Cowboys Into Radio Field

• Continued from page 16

Drifting Cowboys—Don Helms, Jerry Rivers, Hillous Butrum and Bob McNett—were on the original programs recorded in 1949-50.

The group has considered such a series for more than a year before forming Dee Cee Productions and building a backlog of shows, launching promotional and syndication efforts by Music Marketing, Inc. The series will be available in stereo for FM broadcasting, and future plans call for remote live show recording at locations designated by participating stations.

"Although considerable live country music is being produced for tv, very little is being done nationally today for radio," explains Rivers. "When our old unit had an op-

portunity to be together, conversation never failed to focus on the continual growth of interest in the Hank Williams legacy, particularly the involvement by young people, many of whom were not born when Hank passed away."

Encouraged to reunite, record and perform, the group decided on the radio route with "a professional performance in the Williams musical style, reflecting both nostalgic and contemporary entertainment for every age group."

The series will be made available on an exclusive market basis. Additional information on the Drifting Cowboys syndicated show is available to radio stations by contacting Music Marketing, Inc., 107 Music City Circle, Nashville, Tenn. 37214.

Monument Returns To Indie Distributions

• Continued from page 1

owner of Monument. The first addition is a major one; Paul Lovelace swings to Monument as national promotion director from his recent stint as national country promotion director at Elektra/Asylum.

The long-rumored Monument/Columbia distribution demise surfaced with the announcement that the firms "have agreed by mutual consent to an amicable termination of their domestic distribution pact, effective Sept. 9." Monument/CBS International and Monument/Columbia House (Record Club) agreements remain in effect.

Columbia retains distribution rights domestically to the product of Kris Kristofferson and Billy Swan for the remainder of the initial contract (believed to run about two more years). Both artists remain signed to Monument and the label is responsible for the production.

The remaining 15 Monument artists—and the nine acts on Monument's subsidiary label, Sound Stage Seven—will be handled by independent distribution. Sound Stage Seven has been distributed by Epic.

"This arrangement will provide us with the opportunity to control the merchandising, marketing and de-

velopmental campaigns for our artists," Foster says. "With my own staff, we'll have a broad view of developments in the field. We'll also be able to work creatively with outside producers as well as our international artists. The cost of releasing international product is prohibitive under a distribution agreement with any company."

Foster plans to add "a couple more employees here" and the rest on a regional basis. "Selected national markets will handle Monument exclusively," he noted.

The Monument acts leaving the Columbia distribution arrangements are Larry Gatlin, Roy Orbison, Charlie McCoy, Boots Randolph, Brush Arbor, Barefoot Jerry, Larry Jon Wilson, Don Cherry, Dennis Linde, Pam Miller, Tommy Roe, Arthur Smith, Clay Smith, Lisa Silver and Grady Martin.

The Sound Stage Seven roster falling under the new distribution system includes Bill Brantley, Betty Everett, the Hamilton Affair, Ann Sexton, Michael Coleman, Bernita Farmer, Willie Hightower, the Unexpected and Eddie Russ.

Foster plans to make strong cross-over pushes on such artists as Larry Gatlin, Roy Orbison, Larry Jon Wilson and Brush Arbor, aiming them in a definite pop direction. He wants the soul oriented Sound Stage Seven label to make a strong surge onto the soul crossover market.

"We're going to be the only really total record company based in Nashville," Foster remarks. "We'll be into all areas of music except classical."

The Monument group into jazz, too? "Sure," answers Foster. "We just signed Eddie Russ and his group based in Wisconsin."

Delaware Fest

• Continued from page 50

Friends of Old Time Music, like the Philadelphia Folk Festival sponsors, is a non-profit organization dedicated to preserving and promoting traditional American folk music.

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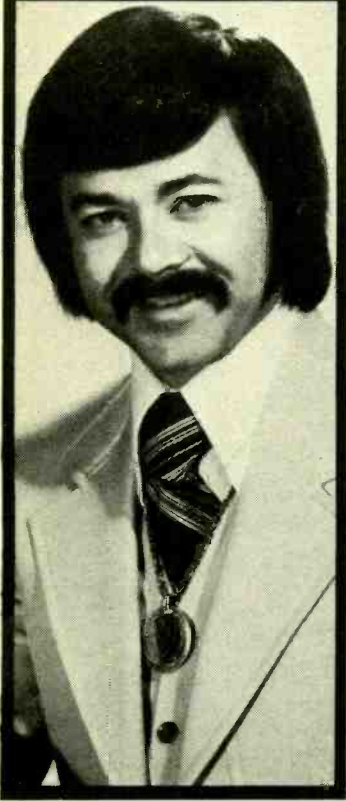
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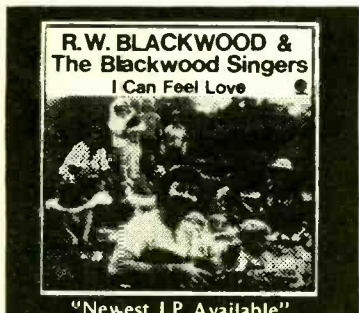
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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/4/76

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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))			
1	1	9	1	1	9	1	1	9	★	69	80	2	2	2	★	80	2	★	80	2	★	80	2	(I'm A) STAND BY MY WOMAN MAN—Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)
★	2	6	★	2	6	★	2	6	★	70	70	5	5	5	★	70	5	★	70	5	★	70	5	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff-Rose, BMI)
★	3	8	★	3	8	★	3	8	★	71	71	6	6	6	★	71	6	★	71	6	★	71	6	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)
4	4	10	4	4	10	4	4	10	★	72	82	3	3	3	★	72	3	★	72	3	★	72	3	YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)
5	5	12	5	5	12	5	5	12	★	73	73	4	4	4	★	73	4	★	73	4	★	73	4	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)
★	6	7	★	6	7	★	6	7	★	74	75	3	3	3	★	74	3	★	74	3	★	74	3	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, E. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)
7	2	11	7	2	11	7	2	11	★	75	78	3	3	3	★	75	3	★	75	3	★	75	3	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)
8	3	14	8	3	14	8	3	14	★	76	81	3	3	3	★	76	3	★	76	3	★	76	3	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros.) 1353 (Altam, BMI)
★	9	11	★	9	11	★	9	11	★	77	79	4	4	4	★	77	4	★	77	4	★	77	4	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)
★	10	14	★	10	14	★	10	14	★	78	89	2	2	2	★	78	2	★	78	2	★	78	2	CAN'T YOU SEE—Waylon Jennings (T. Caldwell), RCA 10721 (No Exit, BMI)
★	11	16	★	11	16	★	11	16	★	79	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	79	NEW ENTRY	★	79	NEW ENTRY	★	79	NEW ENTRY	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Dweper, BMI)
★	12	17	★	12	17	★	12	17	★	80	84	5	5	5	★	80	5	★	80	5	★	80	5	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)
13	13	10	13	13	10	13	13	10	★	81	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	
14	9	14	14	9	14	14	9	14	★	82	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	82	NEW ENTRY	★	82	NEW ENTRY	★	82	NEW ENTRY	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	
★	15	30	★	15	30	★	15	30	★	83	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	
★	16	27	★	16	27	★	16	27	★	84	91	3	3	3	★	84	3	★	84	3	★	84	3	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)
17	18	8	17	18	8	17	18	8	★	85	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	
18	19	9	18	19	9	18	19	9	★	86	87	3	3	3	★	86	3	★	86	3	★	86	3	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
★	19	26	★	19	26	★	19	26	★	87	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	AFTER THE STORM—Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	
20	22	7	20	22	7	20	22	7	★	88	98	2	2	2	★	88	2	★	88	2	★	88	2	THE NIGHT TIME AND MY BABY—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (Al Gallico/Algee, BMI)
★	21	28	★	21	28	★	21	28	★	89	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	89	NEW ENTRY	★	89	NEW ENTRY	★	89	NEW ENTRY	MY PRAYER—Harvel Felts (J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)	
22	10	13	22	10	13	22	10	13	★	90	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	90	NEW ENTRY	★	90	NEW ENTRY	★	90	NEW ENTRY	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	
23	23	9	23	23	9	23	23	9	★	91	92	4	4	4	★	91	4	★	91	4	★	91	4	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McDill), RCA 10718 (Hall-Clement, BMI)
24	25	9	24	25	9	24	25	9	★	92	95	3	3	3	★	92	3	★	92	3	★	92	3	HALF AS MUCH—Sheila Tiffin (C. Williams), Con Brio 110 (NSD) (Fred Rose, BMI)
25	12	14	25	12	14	25	12	14	★	93	94	2	2	2	★	93	2	★	93	2	★	93	2	GOLDEN RING—George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)
★	26	33	★	26	33	★	26	33	★	94	97	2	2	2	★	94	2	★	94	2	★	94	2	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)
★	27	46	★	27	46	★	27	46	★	95	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	95	NEW ENTRY	★	95	NEW ENTRY	★	95	NEW ENTRY	YOU AND ME—Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Columbia) (Algee, BMI)	
★	28	38	★	28	38	★	28	38	★	96	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	96	NEW ENTRY	★	96	NEW ENTRY	★	96	NEW ENTRY	DON'T STOP BELIEVIN'—Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	
29	31	8	29	31	8	29	31	8	★	97	99	2	2	2	★	97	2	★	97	2	★	97	2	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP)
30	35	6	30	35	6	30	35	6	★	98	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	98	NEW ENTRY	★	98	NEW ENTRY	★	98	NEW ENTRY	HONEY HUNGRY—Mike Lunford (J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Plays, BMI)	
★	31	39	★	31	39	★	31	39	★	99	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	99	NEW ENTRY	★	99	NEW ENTRY	★	99	NEW ENTRY	TEARDROPS IN MY HEART—Rex Allen Jr. (H. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	
★	32	40	★	32	40	★	32	40	★	100	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	HONKY TONK WALTZ—Ray Stevens (P. Craft), Warner Bros. 8237 (Ahab, BMI)	
33	37	7	33	37	7	33	37	7	★	100	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	★	100	NEW ENTRY	MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3-10378 (Al Gallico/Algee, BMI)	
34	34	8	34	34	8	34	34	8	★	69	80	2	2	2	★	69	2	★	69	2	★	69	2	TEXAS WOMAN—Pat Boone (B. Duncan, S. Stone), Hitville 6037 (Motown) (Mandina, BMI)
35	36	7	35	36	7	35	36	7	★	70	70	5	5	5	★	70	5	★	70	5	★	70	5	11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 (Columbia) (Algee, BMI)
★	36	42	★	36	42	★	36	42	★	71	71	6	6	6	★	71	6	★	71	6	★	71	6	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)
★	37	43	★	37	43	★	37	43	★	72	82	3	3	3	★	72	3	★	72	3	★	72	3	SAD COUNTRY LOVE SONG—Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)
★	38	44	★	38	44	★	38	44	★	73	73	4	4	4	★	73	4	★	73	4	★	73	4	WHISKEY TALKIN'—Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Columbia) (Al Gallico/Algee, BMI)
★	39	49	★	39	49	★	39	49	★	74	75	3	3	3	★	74	3	★	74	3	★	74	3	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)
★	40	48	★	40	48	★	40	48	★	75	78	3	3	3	★	75	3	★	75	3	★	75	3	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gary S. Paxton/Acoustic, BMI)
41	41	7	41	41	7	41	41	7	★	76	81	3	3	3	★	76	3	★	76	3	★	76	3	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE—Ray Price (J. Fuller), ABC/Dot 17637 (Fullness, BMI)
42	47	4	42	47	4	42	47	4	★	77	79	4	4	4	★	77	4	★	77	4	★	77	4	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)
43	15	12	43	15	12	43	15	12	★	78	89	2	2	2	★	78	2	★	78	2	★	78	2	COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)
44	29	7	44	29	7	44	29	7	★	79	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	79	NEW ENTRY	★	79	NEW ENTRY	★	79	NEW ENTRY	SOLD OUT OF FLAGPOLES—Johnny Cash & The Tennessee Three (J.R. Cash), Columbia 3-10381 (House Of Cash, BMI)	
45	50	5	45	50	5	45	50	5	★	80	84	5	5	5	★	80	5	★	80	5	★	80	5	TEARDROPS WILL KISS THE MORNING DEW—Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top, BMI)
★	46	57	★	46	57	★	46	57	★	81	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	
★	47	68	★	47	68	★	47	68	★	82	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	82	NEW ENTRY	★	82	NEW ENTRY	★	82	NEW ENTRY	A WHOLE LOTTA THINGS TO SING ABOUT—Charlie Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	
★	48	58	★	48	58	★	48	58	★	83	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY	ONE MORE TIME (Karneval)—Crystal Gayle (J. Heider, C. Heilburg, B. Blackburn), United Artists 838 (Morning, ASCAP)	
49	56	5	49	56	5	49	56	5	★	84	91	3	3	3	★	84	3	★	84	3	★	84	3	TRY A LITTLE TENDERNESS—Billy Thunderbolt & The Chiffons (H. Woods, J. Campbell, R. Connelly), Polydor 14338 (Robbins, ASCAP)
50	32	13	50	32	13	50	32	13	★	85	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scaife, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)	
51	20	13	51	20	13	51	20	13	★	86	87	3	3	3	★	86	3	★	86	3	★	86	3	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)
★	52	66	★	52	66	★	52	66	★	87	NEW ENTRY	NEW ENTRY	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)	
53	53	7	53	53	7	53	53	7	★	88	98	2	2	2	★	88	2	★	88	2	★	88	2	YOU ARE MY SPECIAL ANGEL—Bobby G. Rice (J. Duncan), GRT 061 (Warner-Tamerlane, BMI)
★	54	76	★	54	76	★	54	76	★	89	NEW ENTRY	NEW ENTRY												

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 9/4/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	ARE YOUR READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
2	1	7	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
3	3	10	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
★	9	7	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
5	5	9	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
6	7	9	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
★	12	5	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★	13	5	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
9	4	14	20-20 VISION—Ronnie Milsap, RCA APL1-1666
10	10	11	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
11	6	13	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
12	11	15	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
13	14	31	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
14	15	7	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
★	19	12	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
16	17	13	NOW AND THEN—Conway Twitty, MCA 2206
17	8	18	HARMONY—Don Williams, ABC/Dot D0SD 2049
18	18	10	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG-1-5019 (Polydor)
★	27	4	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Epic)
20	22	5	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
21	21	10	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
22	16	13	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
★	NEW ENTRY		HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
24	26	40	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
25	20	32	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
26	23	25	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
27	28	10	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
28	29	6	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
29	32	4	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG-1-5020 (Polydor)
30	31	4	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)
31	30	10	LOVE REVIVAL—Mel Tillis, MCA 2204
32	33	13	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
★	NEW ENTRY		EL PASO CITY—Marty Robbins, Columbia KC-34303
34	34	6	SONG BIRD—Margo Smith, Warner Bros. BS 2955
35	38	13	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
36	25	21	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
★	NEW ENTRY		GOLDEN RING—George Jones & Tammy Wynette, Epic KF-34291
★	NEW ENTRY		24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
39	40	2	A BUTTERFLY FOR BUCKY—Bobby Goldsboro, United Artists UALA 639-G
40	24	9	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
41	43	21	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
42	35	6	LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall, ABC/Dot D0SD 2055
43	36	17	LIVE—Willie Nelson, RCA APL1-1487
44	44	3	LIQUOR LOVE AND LIFE—Freddy Weller, Columbia KC 34244
45	47	3	BIONIC BANJO—Buck Trent, ABC/Dot D0SD 2058
46	45	2	RAINBOWS AND TEARS—Ray Price, ABC/Dot D0SD 2053
47	49	7	RAGIN' CAJUN—Doug Kershaw, Warner Bros. BS 2910
48	48	3	RENEGADE PICKER—Steve Young, RCA APL1-1759
★	NEW ENTRY		RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
50	41	4	DOC AND THE BOYS—Doc Watson, United Artists UA-LA-601-G

Dotsy a Host To Foreigners

NASHVILLE—Dotsy played host to 20 songwriters from seven foreign countries at the recent international Travel Writers Conference in San Antonio recently. The RCA artist greeted the German and Mexican writers in their native languages

and also entertained for the contingent at Happy Shahan's Alamo Village in Brackettville, Tex. Guests from Denmark, Japan, Argentina, England and Canada were also in the group attending the Texas Folklife Festival in San Antonio.

Nashville Scene

By PAT NELSON

Loretta Lynn will be featured on a segment of the new "People Magazine TV Show," a 90-minute special, which airs Saturday (28) at 11:30 p.m. on NBC. The magazine-in-motion show will be hosted by Lily Tomlin and will feature Loretta on location at her home in Hurricane Mills, Tenn. and her birthplace, Butcher Holler, Ky.

Wayne McMurty, president, and Charlie Roy, head of sales and promotion, of Kustom Electronics, Chanute, Kan., were honored recently at a cocktail party given by ASCAP for their outstanding contribution toward promoting country music through the media of sound. Mayor Richard Fulton and Sheriff Fate Thomas were on hand to name them honorary citizens of Music City.

Country comedian, Jerry Clower, has returned to Yazoo City after a whirlwind tour of Chicago, Ill. During his visit, Clower was interviewed on WMAQ, did a guest spot on WLS-TV's "AM Chicago," visited with deejays at the Windy City's MOR station, WIND, and wrapped it all up by lunching with Jack Hurst of the Chicago Tribune.

Sammi Smith is recovering at home after being hospitalized for a serious back condition. She bent over to get a saddle from her truck and suddenly couldn't move. However, she is recuperating and plans to hit the road by early September.

A young lady from Dallas has proved the philosophy that if you're good, somebody will listen. Singer/writer Bettye Pierce came to Nashville, distributed her tapes to various major labels, and, after returning to Dallas, received a call from Chet Atkins offering her a contract with RCA. It wasn't all that easy. Pierce has spent many hours in Dallas studios doing backup vocals and single work that has finally paid off. She was in the studio Aug. 21-26 working on two new singles being produced by Atkins.

Barbara Mandrell, Freddie Hart, La Costa and Ray Griff will represent their respective labels at the MOA convention in Chicago, Nov. 14. . . . Johnny Tillotson and producer Jerry Crutchfield have put the finishing touches on Tillotson's first LP for United Artists. While in town, he taped a segment for "American Music Hall" tv series at Opryland. . . . Jerry Wallace has been booked for his second appearance in Reno at the Shy Clown in October.

Billy Mize has just finished an album for Zodiac Records with Ray Pennington producing. . . . The Kitty Wells show drew a record 15,000 at the Washington County Fair in Rhode Island during August. The fair has booked country talent for the past 10 years. . . . Jan-Mar recording artist, Jan Freeman, will make her second appearance at the Palomino Club in North Hollywood, Calif., Friday and Saturday (10-11) sharing the bill with Ray Stevens.

Roy Head has been set for the "Jerry Lewis Telethon" and the "Tommy Banks Celebrity Hour" from Vancouver, B.C., Wednesday (8). . . . Donna Fargo taped "The New Dick Van Dyke Show" Aug. 18-19. . . . KILT, Houston, Tex. pop station with a reputation for playing "cross-overs," has added Tanya Tucker's new MCA single, "Here's Some Love," to its playlist.

The ballot for finalists in the 1976 CMA awards has been mailed to members. Voters are urged to select five nominees in each of the 10 categories. Ballots must be received by no later than 5 p.m. on Monday (6) to be counted.

Gov. Ray Blanton of Tennessee visited the Travel South pavilion at the Canadian National Exhibition in Toronto to greet a group of Opryland entertainers performing at the annual exhibition.

Herc Hetherington, formerly with Peer-Southern in New York and a frequent visitor to

(Continued on page 65)

WWVA Book

• Continued from page 50

the events and personalities instrumental in the station's success.

"Turning the pages of our history," Felton adds, "it's easy to recognize the integral role we have played and are playing in the country music field, the rich tradition of 'Jamboree USA' and our distinguished record of awards for news and public service."

The \$3.50 book is available through the station.

Country

SURPRISE TRANSACTION

Starday-King Studio Purchased By Gusto

By GERRY WOOD

NASHVILLE—Gusto Records, hot on the charts and expanding rapidly, has purchased the Starday-King recording studio and office building in Nashville.

Moe Lytle, president of Gusto, purchased the properties from Tennessee Recording and Publishing, Inc.

Ken Rollins, promotion director for Gusto, Charlie Dick and the entire promotion staff will move to the new quarters. Tommy Hill, Gusto's a&r director, will also be headquartered in the newly purchased building and will be in charge of the refurbished Gusto Recording Studios.

The Starday/Gusto combo presently accounts for three country chart listings. Red Sovine's "Teddy Bear" is number two on Billboard's Hot Country LPs chart after peaking last week at the coveted No. 1 position. The single that spawned the Sovine LP spent four weeks atop the Hot Country Singles chart and this week slides to number 66 in its 12th week. It has also reached number 40 on Billboard's Hot 100 chart. Lytle reports "Teddy Bear" is rapidly approaching the one million sales mark.

"Gusto has pursued the singles business cautiously and carefully,"

comments Lytle, who notes that out of 10 single releases, Gusto has scored with seven chart records.

Gusto Records became a corporation in 1974, planning to purchase masters from various labels to repackage, merchandise and distribute throughout the U.S. The first masters acquired came from Stop Records, Chart Records, Nuggett Records and Fraternity Records. The biggest purchase of masters was from Starday-King Records which included Hollywood, Federal, Deluxe and several other small labels.

Then Lytle teamed Sovine with producer Hill and the combination clicked. A music industry veteran, Hill had produced earlier Sovine hits such as "Giddy-Up-Go" and "Phantom 309." He also produces fast-rising artist Mike Lunsford who hits number 30 on Billboard's Hot Country Singles chart this week with "Honey Hungry."

Gusto plans to continue negotiating with other companies for more masters, according to Lytle. And the firm is on the lookout for "good talent and good songs."

Employing some 60 persons, the Nashville company also has adequate space for all warehousing and shipping. And further expansion could be on the horizon.

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FINALISTS VOTE ON New Categories Added To 1976 Dove Gospel Awards

NASHVILLE—Gospel Music Assn. members are now voting on finalists for the 1976 Dove Awards with some new categories adding some additional spice to the categories.

The single category of best gospel record album of the year—contemporary, has been broadened to four categories: contemporary, Southern gospel, inspirational and best gospel album by a non-gospel artist.

Vying for the contemporary category are the Imperials with "No Shortage," produced by Bob MacKenzie; the Downings with "Spiritfest," produced by Don McGuire; and Truth with "Would You Believe?" produced by MacKenzie.

Seeking the Southern gospel LP Dove are the Spear Family, "Between The Cross And Heaven," Joe Huffman, producer; the Hinsons, "Harvest Of Hits," Nelson Parkerson, producer; the Florida Boys, "Here They Come," Marvin Norcross, producer; the Kingsmen, "It Made News In Heaven," Marvin Norcross, producer; the Blackwood Brothers, "Learning To Lean," Joel Gentry, producer; the Lewis Family, "Lewis Family Style Gospel," Don Light-Marvin Norcross, producers; the Oak Ridge Boys, "Old Fashioned, Down Home, Hand Clappin'," Foot Stomping, Southern Style, Gospel Quartet Music," Duane Allen, producer; Willie Wynn & the Tennesseans, "Presenting ... Willie Wynn & The Tennesseans," Joe Huffman, producer; Rusty Goodman, "Singer," Rusty Goodman, producer; the Stamps, "Stamps Live At Murray State University," Joe Huffman, producer; the Hemphills, "That's One Family Live," Phil Johnson, producer; the Kingsmen, "24 Karat Gospel," Marvin Norcross, producer; and the Rambos, "We Three Are One," Phil Johnson, producer.

The inspirational category features the Spear Family, "Between The Cross And Heaven," Joe Huffman, producer; the Bill Gaither Trio, "Jesus We Just Want To Thank You," Bob MacKenzie, producer; and Lillie

Knauls, "Lillie ... Reaching," Bob MacKenzie, producer.

The final LP category—by a non-gospel artist—includes Guy and Raina, "How Great Thou Art," G. Sutton-G. Harris, producers; Carol Lawrence, "New Friends," Kurt Kaiser, producer; Charley Pride, "Sunday Morning With Charley Pride," Jerry Bradley, producer; and Ray Price, "This Time Lord," Larry Muhoberac, producer.

The best male gospel group nominees are the Blackwood Brothers, Cathedral Quartet, the Couriers, Dixie Echoes, Florida Boys, Imperials, Inspirations, Kingsmen, Oak Ridge Boys, Orrells, Stamps Quartet and Willie Wynn & the Tennesseans.

Competing for best mixed gospel group are Andrae Crouch & the Disciples, the Bill Gaither Trio, the Downings, Happy Goodman Family, the Hemphills, the Hinsons, the Hopper Brothers & Connie, John Mathews Family, the Lanny Wolfe Trio, the LeFevres, the Lewis Family, the Singing Rambos and the Spear Family.

Best male gospel vocalist nominees are Duane Allen, James Blackwood Sr., Terry Blackwood, Johnny Cook, Denny Gaither, Rusty Goodman, Kenny Hinson, Doug Oldham and Jimmy Swaggart. Best female vocalists are Anne Downing, Vestal Goodman, Chris Hawkins, LeBreska Hemphill, Diana Hooper, Connie Hopper, Jeanne Johnson, Lillie Knauls, Joy McGuire, Dottie Rambo, Evie Tornquist and Marijohn Wilkin.

Best gospel instrumentalist will be chosen from Nick Bruno, Haskell Cooley, Tommy Fairchild, "Little" Roy Lewis, Dony McGuire, Henry Slaughter, Darrell Stewart, Jimmy Swaggart and Bruce Watkins.

Gospel songwriter of the year nominees are Steve Adams, Andrae Crouch, Neil Enloc, Bill Gaither, Joel Hemphill, Ron Hinson, Gordon Jensen, Squire Parsons, Dottie Rambo, Marijohn Wilkin and Lanny Wolfe. Selections for gospel song of the year are "Here They Come," "It Made News In Heaven," "Jesus Is Mine," "Jesus Is The Key To The Kingdom," "Learning To Lean," "No Shortage," "One Day At A Time," "Please Search The Book Again," "Scars In The Hands Of Jesus," "Statue Of Liberty," "Tears Will Never Stain The Streets Of That City" and "Would You Believe In Me?"

In the running for gospel disk jockey of the year are Scott Campbell, Sid Hughes, Tillie Lowery, D.R. Lutz, Benton White and J.G. Whitfield. Best gospel television program finalists are "Gospel Singing Jubilee," "Lewis Family Show," "Music City Special," "Nashville Gospel Music" and "The Couriers."

Best backliner notes candidates include Duane Allen, Joel Gentry, Sylvia Mays, Cecile Norcross, Gary S. Paxton or Stephen Spear. Charles Hooper, Bob McConnell and Roger Sanders are vying for best graphic layout and design of a gospel album. The best gospel album cover photo or cover art finalists are Bill Barnes, Bill Beatty, Morgan Fitz, Shely Utey and Webb Studios.

The Gospel Music Assn.'s Dove Awards ceremonies are slated for Oct. 4 in Nashville.

Shaped Notes

By GERRY WOOD

"Jesus Solid Rock," a nationally syndicated Jesus music radio program, is now being offered through Windy Distributor Co.'s network of nearly 2,000 religious bookstore accounts. The show features a blend of religious music with guest interviews and comments. Guests have included Andrae Crouch, Honeytree, Phil McHugh, Pat Boone and the Second Chapter of Acts.

The Lester Family was a featured attraction at the God & Country bicentennial fair in Ashland, Mo., Aug. 13-14. Sponsored by the High Flight Foundation, the event was highlighted by keynote speaker Col. James B. Irwin, an astronaut who once walked on the moon. Other groups performing included Jerry & the Singing Goffs, the Singing Camerons, the Encouragers and the Lane Sisters.

Dave Boyer recently returned to his old Atlantic City stomping grounds for a four-day headlining stint at the Christian Booksellers' (Continued on page 55)

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(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 9/4/76

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	10	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
2	1	36	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
3	2	76	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
4	6	24	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7007 (Arista)
5	9	19	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
6	4	54	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
7	5	72	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
8	12	131	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
9	7	41	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
10	NEW ENTRY		SHIRLEY CAESAR Be Careful With Stones You Throw, Hob HBX 2181 (Scepter)
11	8	19	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
12	14	131	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)
13	10	135	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
14	16	46	GOSPEL KEYNOTES Destiny, Nashboro 7159
15	18	46	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
16	13	72	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGL 14360 (Arista)
17	17	19	SOUL STIRRERS Heritage, Vol. II, Jewel LPS 0113
18	20	5	PILGRIM JUBILEE SINGERS Don't Close In On Me, Nashboro 7169
19	19	19	GLORIA SPENCER For Once In My Life, Creed CR 3066 (Nashboro)
20	21	89	SUPREME ANGELS Shame On You, Nashboro 7141
21	15	28	REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
22	24	32	WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
23	25	10	TESSIE HILL ABC/Peacock PLP 59222
24	27	110	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
25	22	24	SUPREME ANGELS In Love With God, Nashboro 7165
26	26	89	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy SGL 14322 (Arista)
27	NEW ENTRY		WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
28	29	10	DIXIE HUMMINGBIRDS Wonderful To Be Alive, ABC/Peacock PLP 59226
29	32	72	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
30	NEW ENTRY		BROOKLYN ALL-STARS He Touched Me, Jewel LPS 0109
31	33	5	HOLY LIGHTS It's Getting Late, Savoy SJL 14397 (Arista)
32	NEW ENTRY		JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter)
33	28	24	RODENA PRESTON Where Peaceful Waters Flow, Beggae 1075 (Chelsea)
34	NEW ENTRY		NEW YORK CITY COMMUNITY CHOIR Lift Him Up, Savoy SGL 14384 (Arista)
35	NEW ENTRY		INSTITUTIONAL RADIO CHOIR This Is The Answer, Savoy SGL 7008 (Arista)

SEPTEMBER 4, 1976, BILLBOARD

WB Acquires

Continued from page 50

KFOX, KFDI, KVOO and KCIN. 7/8 Written by Simpson, "Truck Driver's Heaven" was produced by Gene Breeden and recorded in Vancouver, Wash. Simpson has previously scored with "Hello, I'm A Truck" and "Roll Truck Roll."

The song is crammed with references to famous trucks, their drivers and trucking oriented performers.

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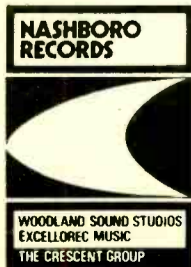
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"RIDE THE SHIP TO ZION" Nashboro #7172

EVANGELIST ROSIE WALLACE BROWN & EDDIE BROWN
"PRAISE HIM, PRAISE HIM" Creed #3069

THE SWANEE QUINTET
"IF YOU DON'T KNOW HIM BY NOW" Creed #3070

REV. ISAAC DOUGLAS presents THE KING'S TEMPLE CHOIR
"IN TIMES LIKE THESE" Creed #3071

REV. ISAAC DOUGLAS presents THE HOUSTON, TEXAS MASS CHOIR
"BEAUTIFUL ZION" Creed #3072



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An ASCAP \$10,000 Check For Gospel Hall Of Fame

NASHVILLE—The proposed Gospel Music Assn. Hall of Fame has received a \$10,000 contribution from ASCAP as fund-raising efforts intensify with events planned for November and January.

"We're pleased to be among the first music industry contributors to this worthwhile project," comments Ed Shea, ASCAP's Southern region director.

Shea presented the check to Don Butler, Gospel Music Assn. trustee and chairman of the group's fund-raising committee. "ASCAP believes deeply in the important role gospel music plays in the culture of this country, and this action indicates our belief."

A benefit program will be held Nov. 26 at Nashville's Municipal Auditorium, featuring the Kings-

Apex Gears Up For Christmas

NEW YORK—The Apex division of Springboard International Records has shifted into high gear for the coming Christmas season marketing campaign.

According to Al Schiefelhein, vice president of sales, this year's development of holiday promotion, merchandising and advertising is far ahead of schedule.

Among dealer aids specially designed to maximize impulse sales are new floor and counter displays with a stylized cartoon Santa Claus.

Under the legend "Music Is Santa's Bag This Year," the floor unit holds 100 LPs prepackaged for easy handling. The counter display unit features 24 tapes shown in special pilfer-proof packages.

Apex Christmas product sells at \$1.99 for LPs and \$2.99 for tapes, and is sold to retailers on a 100% guaranteed sales basis.

Goff Shooting For Film Spot

NASHVILLE—Jerry Goff, enjoying tremendous success with his hit gospel LP, "Please Search The Book Again," is completing negotiations for a performance of the title song in a religious motion picture now being shot in Nashville.

The album by Goff, backed by the Singing Goffs, was produced by Cecil Scaife, president of Music, Inc., and was issued on Scaife's songs of Faith label. Goff, who has a doctor's degree in music, wrote the title song.

Meanwhile, Goff and his group performed for U.S. Olympic team members and fans at Montreal on July 25.

Promo LP Sampler Issued By Capitol

LOS ANGELES—Capitol has introduced a promotional sampler album for in-store and radio play called "What's In-Store For You, CAP-FM." Jim Mazza, vice president of marketing, reports the album features both singles and album cuts, 11 in all, by such acts as Starz, Hub, the Little River Band and the Steve Miller Band, among others.

"We first developed the idea for the album to present new product to album rock radio program directors in a manner that would sound like their own station. We used the typical front and back announcing, cross-fades and voiceover introductions," says Ray Tusken, executive producer of the LP and national album rock promotion manager.

men Quartet, Wendy Bagwell and the Sunliters, the Speer Family and the Tennesseans Quartet. The show benefits both the Hall of Fame project and the Institute of Learning Research, a day school program for developmentally handicapped children and young adults.

Nashville's channel 17, WZTV, will broadcast a fund-raising telethon for the Hall of Fame. Many well-known gospel groups will be featured on the Jan. 15 telecast.

Meanwhile, the Gospel Music Assn. has mailed 9,000 letters to churches, asking for support in establishing a chapel ministry and library of gospel and sacred music within the Hall of Fame.

Minnesotans Sue Musicians Union

MINNEAPOLIS—The leader of a non-union polka band and the operator of a Minnesota ballroom have sued the AFM and its Minneapolis and St. Paul locals for \$700,000 charging unfair labor practices and breaches of the Sherman Antitrust Act.

The suit was filed by Joseph Tomas, leader of a group called Joe Tomaszewski and his Polish Show Band, and Medina Recreations, Inc. operator of the Medina Ballroom in suburban Minneapolis.

Tomas and Medina Recreations claim the unions engaged in "a campaign of harassment" against them between June 1970 and December 1975. They charge the unions have attempted to force Medina Recreations to stop hiring Tomas's band and that through picketing and the refusal to allow union-affiliated bands to play at places that hire Tomas, the bandleader has lost several backings.

It also is charged that the Minneapolis local of the musicians union tried to compel union-affiliated musical groups to stop working at the Medina Ballroom.

Medina Recreations also claims that the Minneapolis union local has conspired with independent contractors it employed. The company further charges the union with unilaterally raising the scale at which union musicians who play at the ballroom must be paid.

Tomas asks \$100,000 in compensatory damages and \$100,000 in punitive damages. Medina Recreations asks \$250,000 in compensatory damages and the same amount in punitive damages.

Shaped Notes

• Continued from page 54

Assn. convention. Boyer performed along with Carol Lawrence, Dino, the Couriers, Andrew Culverwell, Andrae Crouch and Danniebelle Hall.

Manna recording artist Paul Sandberg immediately hit the studio when he returned from a three-week tour of the Orient. His third Manna LP features songs written by Bryan Jeffrey Leech and was produced by Hal Spencer.

Dove Award tickets are now on sale. This year's event will be held Oct. 4 at the Nashville Hyatt Regency. Tickets, at \$20 each, are available by writing in care of Dove Awards, P.O. Box 23201, Nashville, Tenn. 37202.

Thanks to Kurt Kaiser, vice president and director of music for Word, Inc., and the other religious music leaders across the country, responding with enthusiasm to Billboard's page one story (Aug. 14) on the Christian Artists' Music Seminar in Estes Park, Colo.

New



Releases

The World's #1 Gospel Label!

The World's #1 Gospel Artist!



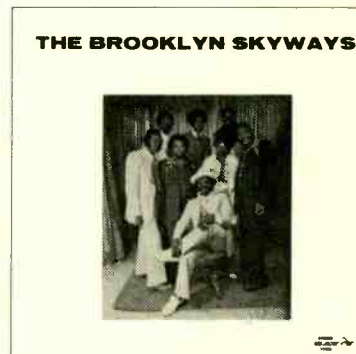
JAMES CLEVELAND and THE CHARLES FOLD SINGERS—Vol. II James Cleveland in all his glory, along with the charismatic Charles Fold Singers. Vol. I was acclaimed as one of the greatest gospel albums ever recorded. This "live" album is destined to become another gospel classic. DBL 7009



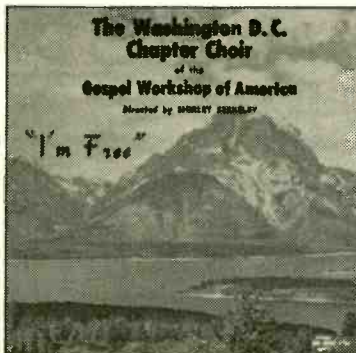
REV. ISAAC DOUGLAS sings with **THE NEW YORK CITY COMMUNITY CHOIR** recorded "LIVE" "UNTIL YOU COME AGAIN" SGL 14426



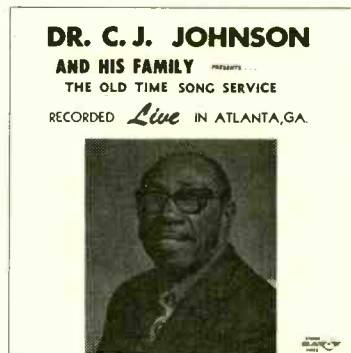
MYRNA SUMMERS and The **COMBINED CHOIRS** of The Refreshing Springs C.O.G.I.C. Recorded "live" in Washington, D.C. A brilliant achievement by one of the most ardent and dedicated gospel artists, combining her bountiful talents with a truly dynamic choir. The result is an album of sheer magic. SGL 14407



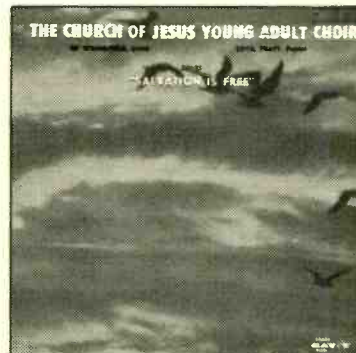
THE BROOKLYN SKYWAYS Their outstanding debut album brought many requests for more of the same. Savoy is proud, once again, to present this quartet in all its glory. A foot-stomping, heart-warming experience! SGL 14406



The Washington D.C. Chapter Choir of **THE GOSPEL WORKSHOP OF AMERICA** A most prolific example of the benefits achieved at the G.M.W. of A. The Choir adds glory to their achievements in this dynamic "live" presentation. SGL 14403



DR. C. J. JOHNSON AND HIS FAMILY presents... THE OLD TIME SONG SERVICE RECORDED *Live* IN ATLANTA, GA. Adding to his list of distinguished releases, the good Dr. Johnson presents another of his renowned "Old Time Prayer Meetings," recorded "live" in Atlanta, Georgia. SGL 14402



THE CHURCH OF JESUS YOUNG ADULT CHOIR of Springfield, Ohio. A worthy follow-up to their now memorable introductory album on Savoy (#14340—"Redemption Draws Nigh"). The choir introduces many sparkling new selections designed to stir the spirits! SGL 14404



On Savoy Records
Distributed by Arista Records

London Label Family 'Separate, But Equal'

By IS HOROWITZ

NEW YORK—London Records has completed an internal classical marketing realignment bringing all company labels, disk and tape, under a single merchandising team, while retaining their individual logo identities both in repertoire and in promotional thrust.

Main recent move has been the elimination of the autonomous London Imports division, with the three labels formerly under that jurisdiction now the marketing responsibility of John Harper and Dick Bungalow, respectively directors of classical sales and promotion.

These labels—L'Oiseau Lyre, Argo and Telefunken—will continue essentially as London's esoteric family group. Soft sell remains the sales approach here, say Harper and Bungalow.

It is expected, however, that additional labels keyed to special interests will join these three lines, imported from English Decca affiliates in various parts of the world, and carrying their logos of origination.

In the budget area, the Stereo Treasury and Richmond designations have been dropped from new product, and all now sport the Treasury label. Gradual repackaging of existing product will feature the new name, and continue to be promoted as "the industry's only imported classical budget line."

The budget series will be pushed

via separate advertising and promotion drives and will feature its own dealer aids and browser bin cards. About six releases a year are planned, with the yearly release total to number about 100 disks. Both reissues and new product are scheduled, with opera reissues, formerly the province of Richmond now to fall within the Treasury fold.

The London import cassette program, announced last January but first made available to the trade in April, has expanded to the point where 125 titles are currently in the domestic pipeline. Firm is now near to simultaneous release of new product on both tape and disk, and suitable older catalog items will continue to be offered from time to time.

The London logo stands pat as the company's flagship classical label and kicks off its fall program with a major opera promotion that will be in evidence throughout the coming season. Promotion theme is "Opera U.S.A.," and in addition to a stepped-up advertising campaign, will see the distribution to stores of a special promotional brochure listing all London operas performed this season by some 15 American opera companies across the country.

First release in the push is the label's new "Carmen" conducted by Georg Solti. Also coming shortly is a recording of Massenet's "Esclarmonde," featuring Joan Sutherland

Classical

Classical One-Stop Is New Venture At 'Record Sales'

FALL RIVER, Mass.—Record Sales here is making its first pitch to the trade to establish the firm as a national one-stop specializing in classical budget lines and cutouts.

The company, ranked as a major supplier of prepacked classics to bookstores across the country, will mail its initial catalog listing product on some 40 labels, including its affiliated Sine Qua Non line, to some 15,000 retailers this week, according to Records Sales chief Sam Attenberg.

All product offered carries nominal list prices of \$4.98 or less, except for cutouts, but will be sold to the trade outlets at prices described by Attenberg as 3 to 5% below normal dealer price and, in some cases, at or near distributor levels."

Included in the 32-page Record Sales catalog is a group of DG and Angel cutouts, with about 20 titles under the latter logo offered at \$1.99. Firm has long been one of the prime buyers of classical cutouts to feed its prepack operation.

Company policy is to accept orders of any quantity, says Attenberg, but special inducements are offered for quantity purchases.

who will perform in the work at the Metopera this season.

Solti will be the conductor in a new "Meistersinger" and "Flying Dutchman," to come out later, and another six operas are in varying stages of preparation for release within a 12-month period.

For orders of \$200 or more, one of four bonus options may be selected by dealers, says Attenberg. One provides for free delivery, another for an additional 10 albums (listing at \$3.98) at no charge, and a third offers SQN albums valued at \$55 as a free add-on. The fourth bonus option is 10 free blank cassettes.

Orders totaling less than \$200 must be prepaid or are shipped C.O.D., Attenberg says.

Supplementary catalogs will be issued at approximately 6-week intervals. The next catalog will also list cassette product.

Disk Producer Will Helm Houston Orch.

HOUSTON—Michael J. Woolcock, British record company executive, will take over as general manager of the Houston Symphony Orchestra Oct. 1. He replaces James L. Wright, who resigned in May after three years in the post.

A former assistant stage director at the English National Opera, Woolcock joined British Decca (London Records) in 1967 as classical producer. He has produced Cleveland Orchestra recordings under Lorin Maazel for the past four years, and was involved in London's recent diskings of Gershwin's "Porgy and Bess."

Carlos Wilson has been serving as interim manager of the Houston Orchestra.

Con. Society Ties LP Releases To Artist Tours

NEW YORK—Concert tours by two artists will serve as key promotional elements in seven of 14 records to be released this week by Connoisseur Society.

Alexis Weissenberg, whose upcoming U.S. tour will include a recital at Carnegie Hall here and several appearances with the Pittsburgh Symphony, will be heard on six records. The pianist's new disk repertoire will include works by Schumann, Liszt, Stravinsky, Ravel and Bach.

The other touring artist featured on the new Connoisseur list is the Soviet violinist Leonid Kogan in a coupling of Mendelssohn and Mozart concertos. Kogan's tour will include four performances with the New York Philharmonic under Pierre Boulez.

Also due from the label is a first compatible quad (SQ) album of the 16 organ concertos by Bach, played by Lionel Rogg with the Chamber Orchestra of Toulouse conducted by Georges Armand.

All the albums, which derive from the label's licensing arrangement with Pathe-Marconi (EMI of France), will be supported by local print and radio advertising, according to Rosana Silver, Connoisseur vice president of marketing.

RCA RED SEAL ANNOUNCES ITS MOST IMPORTANT MUSICAL EVENT IN OVER TWO DECADES.

THE HISTORIC RETURN OF VLADIMIR HOROWITZ.

His brilliant recording career began on RCA Records forty years ago. Now after a long absence, the unique Vladimir Horowitz returns to RCA Red Seal on a stunning new release featuring two of his most prized live performances never recorded by him before.

The historic return of Vladimir Horowitz to Red Seal. A musical event of spectacular proportions.



ARL1-1766

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RED SEAL
Where artists become legends.



Dutch Pull Plug On Flood Of Albums For Fall Sales

AMSTERDAM—With EMI-Bovema leading the way with a release pattern of around 100 domestic and international albums, the Dutch record industry is entering its usual seasonal flurry of activity which starts in the fall and builds through to Christmas.

At national level there are new albums of cabaret artists Toon Hermans, Fons Jansen and Neerlands Hoop; of saxists Andre Moss and Henri Vegas; and of Cees Veerman, lead guitarist of the Cats pop group, plus a "best of" album from Jack Jersey.

EMI-Bovema is putting a lot of promotion into a joint album by Jules de Corte and Thijs van Leer, singer, flautist and keyboard player of Focus. At the international level there are albums by Hot Chocolate, Merle Haggard, Grand Funk, Helen Reddy, B.T. Express, Bebop de Luxe, Deodato, Barry Manilow, Jose Feliciano, Lou Reed, the Kinks, Eric Carmen and Patti Smith.

Among debut album acts are Starz, American Flyer, A Band Called O, Point Blank, Angelo and Sundance, and a new group headed by U.S. country fiddler Byron Berline. There are also "greatest hits" or "best of" albums by Nat "King" Cole, Frank Sinatra, The Band, The Seekers, Shirley Bassey, Les Paul and Mary Ford, Gene Pitney, Brenda Lee, Matthews' Southern Comfort, Osibisa and Budgie.

Also coming are albums by Gilbert Becaud, Edith Piaf, Julien Clerc, Mud, George Shearing and the Four Aces.

Regarded as a key showpiece of the release rush is "Hard Rain," for CBS Holland, the album of Bob Dylan's Rolling Thunder Revue. Other CBS albums: Kinky Friedman, the

Jackson Brothers, the Sutherland Brothers and Quiver, Herbie Hancock, Earth, Wind & Fire, Flo and Eddie, Loggins & Messina, Dave Mason and Labelle.

Polydor Holland has some re-releases: two albums by Golden Earring, "Miracle Mirror," and "Winter Harvest;" two by Jimi Hendrix, "Band Of Gypsies," and "Smash Hits;" two of the Allman Brothers, "Idle Wild South," and "Allman Brothers Band;" one of Rory Gallagher "Live In Europe;" Cream's "Fresh Cream;" and "Blind Faith," by Blind Faith.

Inelco's fall release includes new albums by John Denver, Ennio Morricone, Curtis Mayfield, and Daryl Hall and John Oates, plus English songs by French singer Charles Aznavour, and it starts with a special promotion for "Afternoon Delight," a single by the American Starland Vocal Band.

Meanwhile, Phonogram-Holland has new albums from accordion player John Woodhouse, the Tielman Brothers, one by singer-guitarist Cornelis Vreeswijk dedicated to the late Jim Croce, Kayak, Hans Vermeulen and Paul Van Vleit, plus top acts from the Dutch scene of the 1960s.

Internationally, the company has albums by Sammy Davis, Julio Iglesias, Mort Shuman, Robin Trower, Rory Gallagher, Steeleye Span and a four album set of Nana Mouskouri.

WEA-Holland is readying Neil Young and Stephen Stills, Fleetwood Mac, Montrose, Ry Cooder, Frank Zappa, Judy Collins, Jackson Brown, the Eagles and Tom Waits; Herbie Mann; and debut albums of Dutch girl Maggie McNeal, and Belgian singer Lieven.

Ariola-Holland includes low-price re-releases of product by Free, Emerson Lake and Palmer, Roxy Music, Joe Walsh and Fotheringay, and on its Lifesong album there's a new album of Henry Gross and one by Tommy West, plus two re-releases of Jim Croce albums.

Negram includes new albums by the George Baker Selection, violinist Franz Poptie, country group the Nightriders, Alexander Curly, Peter Orloff, Shabby Tiger, Ary Jongman and Amsterdam barrel-organist De Turk. And the CNR release sheet includes a new album by Cuby and the Blizzards and a debut LP by Rosy and Andres.

CNR also has 12 albums of background music, plus a spotlight series focusing on the Yardbirds, Small Faces, Nat Gonella, Jurgen Marcus and Peter Schapp.

The U.K. Charly label has a series of early recordings by acts like Johnny Cash, Carl Perkins and Jerry Lee Lewis.

Dureco features product by Ben Cramer trying to break in the English language, and a series of 15 albums of easy-listening background music. Dureco also is heavily promoting albums by French artists like Sheila, Michel Sardou, Herve Vilard, Dalide and Ringo.

Basart's program includes albums by Italian saxophonist Fausto Pappetti and local singers Conny Candebos and Anneke Gronloh, along with five albums by the Dutch Jose Marcello Orchestra, to be featured in a one-hour tv special.

Autumnal releases from the Munich label include debut albums of folk group Tale Tiddle and English folk singer Dave Travis, as well as new product from U.S. blues pianists Robert McCoy, Roosevelt Sykes and Tampa Red.

U.K. VOLUME UP 14.9%

RCA Powers Heavy Sales Drive

• Continued from page 3

will include deep freezes, portable tv sets and sets of golf clubs.

Burdge said the idea of using books of Green Shield stamps was to prevent administrative difficulties and delivery delays—often an annoying feature of gift incentive schemes. It would also be possible for the dealer to add his own books and build up to more valuable items.

The incentive campaign will be backed by heavy press and radio advertising, plus point-of-sale and window displays to encourage in-depth pre-selling, merchandising manager David Rozalla told the conference.

RCA's increased share of the album market was due to the John Denver TV album "Live In London," which reportedly has sold more than 390,000 copies, and David Bowie's "Changesone," which after limited advertising has reported sales in excess of 220,000. Both albums are still in the charts.

The new Denver album, "Spirit," will not receive tv promotion, however, but instead will be the subject of a huge national press advertising campaign in mass circulation dailies, plus heavy radio advertising on BMRB, Picadilly, Capital and Clyde. For stores there will be 2,000 color posters and 300 window displays.

Similar treatment will be given to the rush-released Starland Vocal Band LP, which will be stickered to focus on the hit single, with again mass circulation press advertising, in-store displays of mobiles flown in from the U.S. and 200 window displays. Other September product being given the big sell treatment in this six-figure campaign will be the Jefferson Starship U.S. chart album "Spitfire," Daryl Hall and John Oates' "Bigger Than Both Of Us," and the new U.K. LP by keyboard star Vangelis, "Albedo 0.39."

RCA is also backing two BTM albums with major campaigns—Climax Blues Band's "Gold Plated" and "Renaissance Live At Carnegie Hall."

Rozalla said the Vangelis albums will be promoted by RCA's biggest merchandising campaign yet, involving 500 window displays, as well pre- and post-review pop press ad-

vertising, as well as an extensive radio campaign starting on Sept. 24, the release date.

RCA is also reverting back to its dealer loader "showroom" vans, which have proved successful in the past. The vans carry the catalog in the form of album sleeves for easy dealer selection.

Commenting on RCA's comparatively poor performance in singles, Burdge said, "We are currently selling into an extremely tough market.

Our competitors are using every conceivable promotion gimmick and method of selling and it is vital that we continue to sell our singles with the utmost vigor."

New singles highlighted at the conference were Jefferson Starship's "With Your Love" the Presley reissue "The Girl Of My Best Friend," and the Nilsson maxi-single, "Without You," which has two B sides—"Everybody's Talking" and "Kojak Columbo."

EMI Wary Of 'Risqué' LP, So Island To Handle Sales

By ADAM WHITE

LONDON—EMI will not be distributing Island Records' controversial Peter Cook and Dudley Moore album "Derek And Clive Live." The company made the decision after taking legal advice and is concerned that the record's contents may be considered defamatory and therefore open to prosecution under the Obscene Publications Act.

As a result, Island assumes full responsibility for the distribution of "Derek And Clive Live." It plans to use its own van service to handle major retail accounts. It recommends that dealers currently unable to get stock of the album should contact the firm direct.

What the U.K. trade itself feels about the Cook-Moore LP, and the prospects of adverse reaction among consumers, is unclear as yet. Alan Kaupe, EMI director of administration and services, says it is likely that the EMI chain of stores will operate a ban.

Island's marketing support is to use the catchphrase "What's the worst job you ever had?" Stickers have been prepared for point-of-

sale, one reading "We stock Derek And Clive Live," and the other exclaiming "We don't stock Derek And Clive Live." The album's risqué contents ensure that it will receive virtually no radio support, but Island has lifted what it calls one of the "innocuous" tracks for a single, "Squatter And The Ant."

In addition to normal channels. The disk will be promoted in a mail-out to working men's clubs and Rugby football clubs. And Cook and Moore, who recorded the album in New York three years ago, have taped an interview with Independent Radio News for national syndication.

Despite the controversy building up, Island does not believe it will be the subject of prosecution. "The album is not being forced upon anyone," says a spokesman. "No one has to listen to it without prior consent."

However the sleeve displays a warning that "this record contains language of an explicit nature that may be offensive and should not be played in the presence of minors."

Benelux Focus Of Reggae Drive

AMSTERDAM — Ariola is mounting a big promotional campaign through the third week of September called "This Is Reggae Music."

An album, specifically for Holland, Belgium and Luxembourg, and selling in the low-price bracket, has been compiled by Evert Wilbrink, Island label manager for Ariola-Holland, and features 11 Island reggae acts. Backing the campaign will be airplay, window displays and advertising.

The album features two tracks by Bob Marley and the Wailers, and other product by Toots and the Maytals, Jimmy Cliff, Burning Spear, Max Romeo and the Upsetters, Bunny "Wailer" Livingstone, Augustus "King Tubby" Pablo, the Heptones, Justin Hines, and the Dominos and Junior Marvin.

A growing enthusiasm for reggae has been noted in Holland. Bob Marley enjoys the biggest popularity to date, 5,000 tickets for his concert in the Jaap Eden Hall in Amsterdam selling in just a few hours. His "Live" album went gold in Holland, this country being the only European center where Marley and the Wailers did television promotion.

The band taped two numbers, and interest in the film is being shown in other European countries. In a few weeks, Dutch television will screen the film "The Harder They Come," featuring Jimmy Cliff and Toots and the Maytals.

CBS Slates Intl Meeting For London

LONDON—Some 300 delegates are expected to attend a three-day CBS Records international convention here beginning Wednesday (1), with representatives to be drawn from executives of CBS Records/U.K., the U.S. and across Europe.

Maurice L. Operstein, managing director of CBS/U.K. CBS Records/U.K., will host the get-together which will be devoted to day-long seminars and meetings on product and merchandising plans.

Evenings will be given over to entertainment, the first of which is a disco party featuring such artists as Tina Charles and Biddu. Other artists scheduled to appear include two newly-signed acts, Moon and the Kursaal Flyers, as well as David Essex, John Williams, Mike Smith & d'Abo, and The New Seekers.

Invited guests, other than delegates, will number about 200.

International Turntable

Guy Cameron has been promoted to a&r services administrator at CBS U.K., reporting to Patricia Feldman, business affairs co-ordinator. Since joining the company in September 1974, he has been assistant to the royalty accountant.

New manager of CBS's management information services, reporting to Farrell Bushing, company financial director, is Keith Simmons, previously in computer programming with BOAC and more recently for Cannon Assurance where he was group data processing manager.

Erskine T has joined CBS as London area regional promotions manager, reporting to head of regional promotions Graham Houghton. Erskine was formerly discotheque promotions manager at Island and still presents BRMB Radio's weekly soul show.

Simon Stable has been appointed music editor of International Times. Formerly with EMI in Corby, Northampton, he will continue to operate his cassette duplicating company Somewhere Services from Desborough, also in Northamptonshire.

Katharine Wilkinson has become press officer of the Royal Opera House, Covent Garden. She studied at the Royal College of Music before she became assistant to the literary manager at EMI in 1964 and for five years was personal assistant to the CBS classical manager. Recently she has been classical promotion manager at Phonogram.

Stephanie Coren made assistant press officer at DJM in London, taking over from Elaine Preston who has been promoted to assistant to marketing manager Colin Taylor. She joined from Prizma Public Relations where she was an account executive. And Shirley Barton has joined DJM's international department as

(Continued on page 61)

Pirated Imports Nettle Japanese

TOKYO—Publisher and composer representatives have petitioned the Metropolitan Police Office here to take steps to stem the growing trade in pirated records imported into Japan.

The step was taken jointly by the Music Publishers Assn. (MPA) and the Japanese Society of Rights of Authors & Composers (JASRAC).

The organizations have also complained of a reported increase in the number of bootleg records appearing on the domestic market of foreign artists performing in Japan.

While activities by Japanese pirates are considered well under control, little action if any has yet been taken against illegal imports.

Shoichi Kusano, executive director of MPA, says, "The petition is our first step. If we do not see any improvement, we will have to consider taking legal proceedings together with JASRAC."

Indie Takes On Multiples In Mounting Price Battle

By PETER JONES

LONDON—The continued cut-price tactics of the multiples in Britain has forced one independent record retail chain to knock \$1.62 off the price of all Top 50 albums in two of its branches.

The move is described as "a last stand" against the majors' action. Behind the price-cut is Gary Nesbitt, managing director of Old Tape Revolution, a chain with six stores in the Greater London area.

His Croydon, South London, store, facing direct competition from Boots and W.H. Smith, was first to slash the prices and his Tottenham Court Road, Central London, branch has also entered the cut-price album battle.

Nesbitt says: "This is a definite retaliation from us against the multiples' price cutting. We have no idea how long we are going to use this tactic, or whether we will introduce it at our remaining branches, but we're keeping a close eye on the experiment."

The two stores involved so far were chosen because of the particular competition they face. "We're in an all-out war with them now. Our Croydon store has suffered badly at the hands of W.H. Smith and this is the only action left open to us."

"We've been price-cutting for a few weeks now and the public seems quite pleased with our offer."

Nesbitt says his price-cut was probably the limit any store could

sensibly go for and that other independent chains may be forced to take similar action. "Obviously it is a lot to knock off the price of an album, but if it is the only means of survival left open then you have to do it."

"Any independent store close to one of the multiples and suffering badly as a result may well be forced to take similar action in the end."

Despite the name of his organization, which was started in 1971, Nesbitt says the discount offer applies only to albums and not to tapes. "The market for recorded tape has declined so alarmingly in recent months that it just isn't worth discounting on cassettes."

Computer Firm Adds 6 Clients

LONDON—Six music business companies have signed processing agreements with the South London-based Computer Management Group for use of the royalty accounting system developed in conjunction with Chrysalis earlier this year.

Three other companies are having specialized systems developed by the group.

United Artists, RAK, Virgin, GTO, Arnakata and EG Management have joined TRACS (Total Royalty Accounting and Copyright System). WEA, Boosey and Hawkes, and Rondor are after their own CMG package.

The service is confidential and CMG claims it had produced cost savings of up to 60% against manual methods. Artist, producer and copyright accounting, including statements, can be undertaken for around \$3.50 per album per year and songwriter statements can be produced for roughly 50 cents per composition. The computer can also work out foreign currency conversions.

CMG is planning to extend the service to cover Germany, Holland, Belgium and the U.S.

Double TVision In Capitol's Plan

LONDON—Television advertising featuring two recording artists in the same commercial is planned by Capitol here for late September and early October.

It is believed this is the first time that "back-to-back" commercials of this type, common in other world markets, have been used by a U.K. record company.

Natalie Cole and the group Tavares are involved, both arriving here at the end of September for promotion activities. Concerts by both acts are anticipated, perhaps joint shows in London and Manchester, where the tv advertising is to be concentrated.

Product featured will be current albums—"Natalie" and "Sky High" by the group. A single from each will be spotlighted ("Mr. Melody" by Cole; probably "Don't Take Away The Music" by Tavares).

Promotional aids for dealers will be available but Peter Buckleigh, Capitol U.K. general manager, says that in a short campaign of this kind, keyed to personal appearances, the company prefers to invest maximum money in the tv commercials rather than in a wide range of support items.

RCA Sets Rome Conclave To Fix Market Planning

ROME—RCA Records will outline European coordination for future manufacturing, marketing and promotion projects at a four-day meeting scheduled to be held here beginning Sept. 6.

Representatives from RCA subsidiaries in France, Germany, Spain and the U.K., as well as Italy will be on hand, as will be management executives from licensee companies in Austria, the Netherlands, Belgium, Luxembourg, Czechoslovakia, Israel, Scandinavia, Portugal and Switzerland.

Robert D. Summer, RCA division vice president, international, will head a large delegation from the U.S.

Product presentations will showcase disks in various repertoire areas, including U.S. pop, European and Latin American pop, and classics. In addition, new TK product will also be unveiled. The line is released throughout Europe by RCA.

The conclave has been planned and organized by Ralph Mace, of RCA Records' European marketing office in London.

Holland Studios Attract Intl Acts

AMSTERDAM—More and more internationally known pop musicians are coming to Holland to record new product.

One notable example is Cat Stevens, who arrived mid-August to record a new album in the 24-track Dureco studio in Weesp, some 20 miles east of Amsterdam. He stays on until the end of September and is assisted by Jean Roussel (keyboards), Bruce Lynch (bass) and Kenny Berg (drums). Producer is Ken Scott, who has worked on records with David Bowie, John McLaughlin's Mahavishnu Orchestra and Supertramp.

U.K. folk-rock band Steeleye Span recorded a new album in the 16-track Frans Peters studio in Hilversum, the LP called "Rocket Cottage" and set for September release on Chrysalis.

Former Deep Purple singer Ian Gillan and his new band cut an album in the 24-track Relight studio in Hilvarenbeek, a village in the south of Holland. Production was by ex-Deep Purple bassist Roger Glover.

U.K. group Genesis is also to cut its next LP in Relight, starting Sept. 20 through to Oct. 3. Production will be by David Hentschell, former sound engineer for Elton John.

German Charts Are Challenged

MUNICH—The Association of the German Record Industry is demanding a better best-selling national chart.

Friedrich Schmidt, chairman of Ariola, says there is industry irritation about different chart placings in the lists supplied by trade-papers Musikmarkt, Schallplatte and Musikfirmationen.

Now the association is to press for an objective investigation. It has invited market research bureaus to provide a system for accurate charts, citing specifically the one provided in the U.K. by British Market Research Bureau for trade weekly Music Week and the BBC.



PRINCESS CHARITY—Appearing at the Red Cross Gala in Monaco, Engelbert Humperdinck received a nine-minute ovation from the diamond-laden audience. More than 950 guests paid up to \$450 each for the gala, for which Humperdinck flew in specially from California. Humperdinck is pictured with Princess Grace at a post-cabaret party.

International Briefs

HAMBURG—"Ringo Starr is a very co-operative artist." So says Wolfgang Arming, Polydor marketing chief, talking about promotion efforts by Polydor International for the ex-Beatle here.

Starr flew in for promotion on his first Polydor album "Rotogravure," working with Mike Hales and Klaus Bulow, of Polydor International.

He appeared in a tv film which will be offered for syndication round the world. And the magazine "Stern" is printing an eight-page color pull-out on Starr this month. Starr is expected back in Germany the end of the month.

THE HAGUE—Polydor, Holland, has signed Gruppo Sportivo, a four-piece band from the Hague. It is regarded as one of the most promising local groups, mixing strong sound with humor.

Line-up: Hans van den Burg, guitar and vocals; Peter Calicher, keyboards; Eric Wehrmeyer, bass; and Max van Mollinger, drums. A management deal with the group has been signed by John van Vueren, one of Holland's best-known promoters.

Debut single, cut in August, is "Out There In The Jungle," produced by Barry Hay, lead singer of top Dutch group Golden Earring, and using Earring's sound engineer, John Kriek.

ROTTERDAM—U.K. band Status Quo, with strong popularity in Holland, has received a total of 18 gold disks for sales here.

The awards were made by Dennis Kloeth, press and promotion manager of Phonogram-Holland at a meeting at the Ahoy Hall prior to a sell-out concert by the group.

The group's album "Hello" has sold 30,000 copies, "On The Level" 40,000 and "Blue For You," the most recent, more than 30,000.

HAARLEM—EMI-Bovema has extended its deal with the Pussycat pop group up to and including October, 1980. The new contract was signed here at the record company's headquarters.

Pussycat, along with the George Baker Selection, is a huge-selling Dutch recording act. More than 2 million copies of the team's debut single, "Mississippi," released a year ago, have been sold, and the record went gold in Holland, Belgium, Germany, Australia and New Zealand.

JERUSALEM—CBS Israel has dissolved its contract with local soul group the Soul Messengers following a public controversy over an alleged anti-Semitic book published in the U.S. The Soul Messengers are part of the Hebrew Israelite Colored

Sect, claiming to be part of the Children of Israel.

CBS Israel released one album from the group but stopped plans to distribute a second one following the cancellation of the contract. The book in question was published by Shaliach Ben Yehuda, a Hebrew Israelite who lives in the U.S. The book contains allegations against "American Jews" who are said to persecute the black community in America.

(Continued on page 61)

Relax Ad Rules For U.K. Radio

LONDON—The Independent Broadcasting Authority has agreed with the commercial radio stations in the U.K. that, in exceptional circumstances, a percentage of the nine-minute per hour advertising allowance can be transferred to another clock hour.

Harry Theobalds, the IBA's deputy head of advertising control, says permission could be granted when a station broadcasts the likes of a classical concert or a football match. IBA rules forbid advertising to be placed in a program other than in a natural break, or between musical items, or at half-time in the case of a football match.

But the limit of transfer is ruled by the IBA's insistence that no more than 12 minutes of advertising can be carried in any one hour. Should advertising have to be transferred from one time to another, the commercial would be charged at the lower of the two rates, if different.

Dutch Gold To Roxy After Three Weeks

HAARLEM—Within three weeks of release in Holland, Roxy Music's "Viva Roxy Music" album went gold, representing sales of more than 25,000.

In the same period, two other Roxy Music albums were certified for gold awards—the debut LP "Roxy Music," recently re-issued here at lower price, and the band's fifth album, "Siren."

In September, prior to visiting the U.S. on a promotional tour, Bryan Ferry, Roxy singer, is to come to Holland to receive the awards.

According to Ariola-Holland, there is a strong chance that the "Bryan Ferry Revue" will be premiered in Holland. It features Ferry with U.K. musicians such as Roxy drummer Paul Thompson, guitarist Chris Spedding, saxist Chris Mercer and bassist John Wetton. The visit is expected at the end of November.

Polydor Mounts Incentive Drive

LONDON—"For the first time we have experienced a noticeable change in the buying patterns on both sides of the counter," said Tom Parkinson, deputy managing director of Polydor U.K., at a company's sales conference recently.

"The emphasis from now must be on stronger product but an equally important part of our job is taking the product to the consumer by way of our sales force and special marketing activities designed to generate more interest at both dealer and consumer level."

Polydor, currently in sixth position in the U.K. market share table, has seen its mid-price share grow from 2.4% to 6%—described by Parkinson as "well on the way to our target of 10%." The company maintained its share in the full-price sector, with improvement likely in the next few months.

Parkinson says: "There is great importance in the fall period which contributes more than 40% of the company's annual turnover. As far as Christmas is concerned, despite everything, year by year the monies to spend seem to become available on the day."

To stimulate autumnal sales, Polydor is mounting a major bonus scheme to step up back-catalog sales. Called The Polydor Jackpot, it runs from Aug. 31 to Nov. 30.

Bonuses are available on the entire range of Polydor's full-price albums and tapes released before September and operate on a sliding scale. Orders of 100 units merit a 5% bonus deducted from the company's invoice. Orders of 400 units or more earn 12½%.

Additionally, all orders placed on or before Oct. 23 qualify for an extra bonus of 2½%.

Polydor is also offering 24 holidays for two in Tunisia next March for retailers who perform best in the scheme.

From The Music Capitals Of The World

LONDON

Now discontinued is the U.K. edition of Rolling Stone, distributed here through Spotlight Publications for 18 months and the publishers are looking for a new outlet in the U.K. ... South African singer **Eve Boswell** has re-recorded her 1952 hit "Sugarbush," but with black musicians this time and slanted at the disco market.

Another hit-maker of some years back, **Sandie Shaw**, whose international biggie was "Puppet On A String," to play title role in **Bernard Shaw's** "Joan Of Arc" ... Raiders who held up staff at Harlequin Records' Bond Street branch in London's West End got away with \$550 in cash, latest in a run of raids on shops in the chain, including five cash-till snatches.

MCA launching a Southern Specials campaign tying in with U.K. appearances of **Lynryd Skynrd** and **Black Oak Arkansas**. ... EMI's Abbey Road recording studio linked with EMI's studios in Sydney, Australia by satellite for a recording of two songs by **Julie Anthony** for the film "Barney," made on Australian locations, the singer currently in the stagershow "Irene."

Merchandising company Startel, which handled the **Wombles'** campaigns, now turning to "human" pop celebrities, starting with U.K. representation of the **Beach Boys**, by arrangement with Hanna-Barbera Enterprises. ... Property consultant and prospective Conservative parliamentary candidate **Marc Burca** preparing an Anchor-release album this fall, tracing the history of the political party.

Stephanie de Sykes signed a long-term world recording deal with DJM, having previously been with Bradley's, and her future disks will be produced by **Bruce Welch** of **Shadows** fame. ... Radio Luxembourg staging a series of rock shows through October, under the title "Rocktober," one-hour specials hosted by disk-jockeys **Chris Carey**, **Stuart Henry**, **Tony Prince** and **Bob Stewart**.

Decca signed promotion and distribution deal with Goodear Records, whose main artist is **Viola Wills**. ... **Louisa Mark**, 16, previously recorded by **Lloyd Coxsons** for the Safari label, now on a five-year pact with Trojan where she will be produced by new Trojan house manager **Clem Busnay**. ... RCA giving the New York-based Midland International Records its own label identity here, first releases from **Carol Douglas** and **Forest**. ... **Petula Clark** here at the AIR London studios for her annual recording of advertising tracks for Burlington Industries of America.

The **Carpenters**, whose last tour here was scrapped due to **Karen's** illness, now confirmed for November dates, including eight shows at the London Palladium, following European gigs. ... New book "Blues," by **Robert Neff** and **Anthony Connor** launched here with a showing of the movie "A Way To Escape The Ghetto."

Soundtrack of new musical "Lords Of The Universe," adapted by **David Gordon** (brother of **Cat Stevens**) being recorded at Olympic Studios here, with a single from the album due for late fall. The show is expected to be staged sometime in 1977.

Roger Whittaker "Talk Of The Town" season a big success and reflecting his international appeal with 90% of audiences coming from overseas. ... **Jet Harris**, founder member of the **Shadows**, back for a London show with a new band after years of "exile," including a spell as a bus conductor. ... Scots comedian **Billy Connolly**, U.S. tourist with **Elton John**, gets a major dramatic role in a BBC-TV play this fall.

Home Office inviting applications from local community groups and organizations for tenders to run six cable radio stations. ... Siege barricades went up at the small village of Broadoak on lanes leading to the site of the People's Free Festival '76. **PETER JONES**

MADRID

New single from **Paloma San Basilio** (Hispanovox) is "Solos Tu Y Yo," but she is getting ready her first recordings in English. ... "Podre Olvidar," is the single taken from the fourth album by Hispanovox artist **Jose Luis Perales**.

The **Crusaders** in to play for the U.S. Air Force at the base at Torrejon de Ardox in Madrid, and the group's local record company Discos Mediterraneo laid on a press conference. ... Likely tour of Spain by CBS act **Sandro Giacobbe**, following the success of his single "El Jardin Prohibido." ... By voting through a Radio Madrid program, **Rocio Durcal** (Ariola) and **Junior** (RCA) have been chosen "sex-symbol couple" of the year and are touring Spain.

Enrique Guzman, Mexican singer with Orfeon

Records, completed an acting role in a Spanish film and is working on an album called "The Golden Age Of Rock And Roll" for Movieplay, and in October acts at the Alcazar Theater in Madrid in the musical comedy "Sugar." ... Big sales and popularity here for **Santana** (CBS) with the "Amigos" album and the single "Europe." ... After 25 weeks in the chart, **Bob Dylan's** "Desire" album finally hit number one slot.

Main summer songs in Spain are: **Albert Hammond's** "Echame A Mi La Culpa," (CBS), which has sold 100,000 singles in Spain and the artist is touring here now; "La Ramona," by **Fernando Esteso** (Discophon); "Que Pasa Contigo Tio," by **Los Golfos** (RCA); "Si Tu Fuera Mi Mujer," by **Lorenzo Santamaria**; plus the **Sandro Giacobbe** single mentioned earlier.

Strong promotion here for **John Miles** (Columbia) and his "Music" single, the artist having visited earlier with a supporting act for **Jethro Tull** and the **Rolling Stones**. ... Three week convalescence for **Amaya**, lead singer of **Mocedades** (Zafiro), after her car crash, but now the group is back on the tour promoting its "El Color De Tu Mirada" album.

Rock festival at the Sport Palace of Leon, lasting 14 hours, included Spanish rock bands **Flamenco** (CBS), **Brakaman** (Columbia), **Idelberg** (CFE-Zafiro), **Granada** (Movieplay); **Triana** (Movieplay); **Coz**, **Asfalto**, **Bloque**, **Atila** and soloist **Pau Riba** (Zeleste-Edigsa), with the only foreign artist being **Nico** (Ariola). ... **Don Francisco** y **Jose Luis** (Zafiro) releasing a second single "El Tren Del Amor" composed by themselves. One member of the group, **Francisco**, was lead singer with the now defunct band **Formula V**.

Demis Roussos toured Spain again, with Fonogram releasing a Spanish version of "Happy To Be On An Island In The Sun," now under the title "Quisiera Bailar Esta Cancion." ... After the tragic death of **Cecilia** (CBS), her last single "Tu Y Yo," or "You And Me," top in the popularity charts. ... Tying-in with the success of the single "Fernando" by **Abba** (Columbia), the company is releasing the group's "Greatest Hits" album. **FERNANDO SALAVERRI**

JOHANNESBURG

Dave Brubeck and his three sons are to tour South Africa this October under the auspices of promoters **Beryl Benn** and **Graham Wright**, with a first concert Oct. 13. ... The Benn-Wright team follows with a tour by **George Shearing**, starting Jan. 27, 1977. ... French orchestral jazz composer **Michel Legrand** reported to be considering an invitation from the Johannesburg Jazz Club to tour here. ... British composer-lyricist **Richard O'Brien** has refused staging rights for his "Rocky Horror Picture Show" here. His refusal to allow the show to be staged before segregated audiences has come as a blow to local promoters hoping to capitalize on the movie's record-breaking popularity here. **RIAN MALAN**

AMSTERDAM

WEA-Holland has signed **Love Rose**, featuring three Antillan girl singers, with a late-September debut release of "Tickle Me." ... Telgram has signed **Fairplay**, new six-piece band from Rotterdam, the single being "See The Smog." ... American band the **Don Harrison Band**, with two former members of **Creedence Clearwater Revival**, here in Enschede, a first appearance for them on the continent.

Les Gray, lead singer of **Mud**, performed in a disk-jockey role at the Beyering Hotel in Vlagtwedde. ... Dutch singer **Albert West** a special guest at the Sopot (Poland) song contest, with Polish television making a special built round him. ... Pop group the **Cats** to perform regularly again, from Oct. 8, having had problems on musical and personal reasons.

In France, **Sheila** had a number one with "Patrick Mon Cheri," debut single of Dutch duo **Kiki** and **Pearly**, the local group having a new single "Happiness," cover version of "Annie Belle," by Italian singer **Linda Lee**. ... Phonogram releasing new single of **Rob de Nijs**, a cover of "Entre Elle Et Moi" by French artist **Claude Michel Schonberg**. ... Dutch singer-disk-jockey **Jan Van Veen** made a German cover of international hit "No Charge," out this month in Germany and called "Gratis."

Within a week after a U.S. tv show on **John Denver**, featuring **Danny Kaye** and **Jacques Cousteau**, Denver's album "Live In London" went gold. ... Radio station VARA extensively

(Continued on page 62)

International Fest Promoter Strikes Back At French Critics

PARIS—Michael Lang, promoter of the Riviera '76 Festival at Le Castellet in the south of France, which was heavily criticized by the French press, this week hit out at the critics, asserting that he could not be blamed for the fact that a number of advertised artists failed to show.

Lang says that Miles Davis was never billed for the event and while admitting that artists like **Al Jarreau**, **Taj Mahal** and **Jean-Luc Ponty** did not appear, claims that he was not to blame.

"The French papers concentrated on the artists who didn't show rather than those who did. And the report that Lenny White did not appear was quite wrong. He certainly was present."

The French press described the event as a failed attempt to create a European Woodstock. "But Woodstock," says Lang, "was a generation and something that could never be repeated. Castellet was just music."

Despite the fact that, according to Lang, only 40,000 attended Riviera '76 instead of the expected 100,000, he plans to go ahead with his project to produce a film of the Festival. "Everyone was happy, there was no trouble with the crowd and the music was on a high level."

Chieftains' Tour In Paris Launch

LONDON—When the Irish folk group, the Chieftains, begin their second world tour at the Theater des Champs-Elysees in Paris on Sept. 19 they will be featuring a new bodhran player in **Kevin Conniff**. **Conniff** replaces 62-year-old **Peadar Mercier** who has retired after 15 years with the group.

Conniff, a Dubliner, has been playing bodhran for the past five years, having been inspired to take up the instrument by seeing the celebrated Irish musician and Chieftains mentor **Sean O'Riada** at work.

The Paris concert coincides with the French premiere of the Stanley Kubrick film, "Barry Lyndon," which won the Chieftains an Academy Award for their contribution to the soundtrack.

Following a tour of Brittany, the group returns to Britain for the Oct. 1 release of their new album, "Bonaparte's Retreat," which will be simultaneously issued by Island in the U.S.A., Canada and Britain; by Claddagh in Ireland; by Festival in Australia and New Zealand, and by Polydor in the rest of the world.

The Chieftains start a British tour on Oct. 8, jointly promoted by **Harvey Goldsmith** and **Jo Lustig**, the group's manager. The tour opens in Manchester and continues with 16 dates in major venues including the New Victoria Theater, London on Oct. 22.

Following the British tour, the group heads for the United States and Canada for its fourth North American tour in 12 months. Dates include concerts at Carnegie Hall, New York; Symphony Hall, Boston; the Opera House Chicago, Constitution Hall, Washington and Massey Hall, Toronto.

In January and February 1977 the group is set to tour Germany, Holland and Scandinavia. The Chieftains have also been invited to tour Japan in April and this will be followed by a return visit to Australia.

McCARTNEY A BACKER

Holly Week Gains Support

LONDON—Paul McCartney is behind the organization of a Buddy Holly Week here, Sept. 7-14, to mark the 40th anniversary of his birth. Holly died Feb. 3, 1959, in a plane crash.

McCartney Music, three years ago, bought the U.S. rights of **NorVaJak**, the American holding company for Holly copyrights. Holly himself was an early influence on the performing and songwriting of **Lennon** and **McCartney**.

Now **Brian Brolly**, managing director of **McCartney Productions Ltd.** in London, is inviting industry help to boost the Holly Week, subtitled "Every Day's A Holly Day." On Sept. 7, MPL hosts a lunch, with guest of honor **Norman Petty**, long-time associate of Holly as manager, co-writer and record producer.

Prices Stir Riot At French Fest

PARIS—Police had to be called in from surrounding towns to put down one of the ugliest riots by pop fans since festivals have been organized in France.

It took place in the southern town of Arles and at least 50 people were seriously hurt, including some of the police.

Seat prices were the main problem. Staged in the Roman-built arena, the festival presented **Archie Shepp**, **Sun Ra**, **Sam Rivera** and **Magma**, with seats at \$15, more than most fans can afford.

Unable to infiltrate the arena, because of guards on each entrance, the fans decided to get in by direct assault. About 500 of them charged, broke through the guards and brought the festival to a close.

To try to stop further trouble, the Municipal Council decided to end the show and cancel all other appearances. This enraged the fans who, with nothing to do, started wrecking the town. The offices of the arena administration were destroyed and the situation was so ugly that the public and thousands of tourists were warned to keep away from trouble spots.

New Disk Club Bows In Finland

HELSINKI—Suuri Suomalainen Musiikkikerho, the Great Finnish Music Club, established last year by **Finnvisio**, **Kuvalevy** and **Kuvakasetti**, has now started trading operations.

Its arrival, heralded by media advertising, means increasing competition in this area which has so far been controlled by the 40,000-member **Fazer Music Club**, established in 1969 on the same lines as the **Columbia Record Club**.

The Great Finnish Music Club is following **Fazer** in certain key issues. It has its own club magazine, a "record-of-the-month" system and other ideas. But **Fazer Music Club** is backed by all the leading Finnish record companies, whereas the new company has to rely on smaller local companies and direct imports.

But as the new organization develops, that situation could change. **Fazer**, as a counter measure, is to launch its biggest-ever promotional campaign this fall, with many prizes to attract new members and keep old ones happy.

Market share of **Fazer Music Club** was around 9% of total sales inside the Finnish group of **IFPI** in 1975, or around \$2.8 million at retail prices, including tax.

McCartney has produced a single featuring **Wings** guitarist **Denny Laine** singing a Holly classic—the title is not finally decided—for U.K. release through **EMI**, and **Capitol** in the U.S., to be released Sept. 3.

Additionally, **MCA** in the U.K. is re-promoting the Holly double album "The Legend," which contains 33 tracks, while **MCA** in the U.S. is re-promoting "The Buddy Holly Story."

MCA is releasing three maxi-singles of Holly material. One is "Holly With Strings," another "Rockin' Holly," and the third "The Crickets." All have four tracks of standard Holly material.

Already on release is a single on **Asylum** by **Linda Ronstadt** of Holly's "That'll Be The Day," a chart record in the U.S.

Buddy Holly Week is being promoted further with trade and consumer press advertising, plus information sheets on the Holly career and a set of commemorative badges. The **McCartney** organization is working with Holly fan club members to provide social gatherings during the week.

CBS is further boosting the week by providing the **Buddy Holly** tv film excerpt of his appearance on the **Ed Sullivan Show** in the U.S.

Gold Disks Sold By U.K. Stores

LONDON—Gold disks, the industry's traditional reward to artists and record companies for sales achievements, are being made available commercially through retail outlets.

But the initiative shown by **Jed** and **Lorraine Taylor**, who run the **London Record Exchange** in London's **Soho**, a branch of the **Harlequin** chain, has not met with unanimous approval of U.K. record companies.

While some companies have taken advantage of the availability of the gold-plated disks, created from actual albums and singles, for internal staff presentations, others are concerned that they are not only debasing the status of the **British Phonographic Industry** awards, but may in some way be an infringement of copyright.

In response to complaints from members, the **BPI** has taken legal advice, but holds the view that there is no action it can usefully take. It has told members that any action must be up to individuals.

Mike Gill, managing director of **Riva Records**, says: "We will use every legal means available to stop the sale of these records. We feel, anyway, that the artists should benefit from their records being sold for more than \$35 each."

Deny Presley Dates

HAMBURG—There is no chance of **Elvis Presley** making concert appearances in Europe. So said his manager, **Colonel Tom Parker**, in an interview with the newspaper **Morgen Post** here.

In Germany, many journalists have been writing about the plans of recording artist **Les Humphries**, of **Les Humphries Singers**, to bring **Presley** in for a big fee.

But **Parker** said: "There is no chance before 1980. And anyway who is **Mr. Humphries**?"



SALSA CARAVAN '76—The Fania All-Stars kicked off their current tour with an Aug. 6 SRO date at Madison Square Garden, a salute to the late Tito Rodriguez featuring Eddie Benitez and Nebula, and Tito Puente's 30-piece orchestra. Dates followed in Chicago, Puerto Rico, the Dominican Republic, plus five concerts in Japan, then Los Angeles and San Francisco. At left, musical director Johnny Pacheco, left, watches as Yomo Toro, far right, solos, and Ismael Quintana and Pete "El Conde" Rodriguez dance. Celebrating backstage, at right are, from left, Puente, vocalist Ruben Blades, Fania president Jerry Masucci and Pacheco.

PUBLISHERS VS. LABEL BOSSES

Mexico: Dove Of Peace Due?

By MARVIN FISHER

MEXICO CITY—Rarely have publishers and manufacturers here ever gotten together on amicable terms, but the tide is turning and steps are underway to reach what some are starting to term here as a "friendly persuasion" mood. Secret meetings have been held between representative groups of the publishers' association, EMMAC, and AMPROFON, the main record group, with a formal weekend gathering between both entities to occur sometime in October.

"I really can't say where it's going to lead," says Enrique Marquez, president of EMMAC, "but just the fact of our talking on this friendly basis proves that we are on the right track in resolving some of our problems." One of the obstacles both

sides would like to overcome in the near future is a more fluid system of payment of royalties.

According to Marquez, there always has been a negligent attitude in working things out. "They would either ignore a payment matter completely or take so long that you would like to forget about it," he remarked.

Both sides admit that just by getting together is a major breakthrough for this country "and perhaps anywhere in the world," asides Marquez. After the next meeting in early September, a definite date will be set for the "curso," which essentially will be an open forum whereas the record companies and publishers will be given an opportunity to publicly air their grievances over existing problems.

"I'm sure that we'll find a lot of things that we're doing wrong and visa versa," expounds Luis Baston, Polydor's local head and president of AMPROFON. He views it as a closer and cleaner communication, but, like Marquez, is unable to predict where such get-togethers will lead. He sums it up as a dentente on a musical note. "Very encouraging, indeed," he adds.

The three times the organizations have met since the first of the year, it has been very informal, two times at breakfast roundtables, the last at the offices of EMMAC. "The main topics were the payments and the negativism," says Marquez, who also is the general manager of Geminis Music and other smaller catalogs.

Once EMMAC and AMPROFON meet at a designated site within the next two months, there is a widespread feeling among all members that the "fluid" communication will reach out to the industry overall. There is another group of

smaller manufacturers, PROFO-MEX, and a third to be formed shortly.

Many times catalogs are switched to different publishers without the parties knowing anything about the change. Consequently, when it comes time for payments by X record label, there arises a confusion as to which company actually owns the song. "Such things like this should be eliminated—and it can only come with a direct openness of both sides. I'm sure we're on that track right now," concludes Baston.

EMMAC's group is comprised of approximately 50 members, while AMPROFON has some 15 companies, or more than 75% of the total recordings within the Republic of Mexico.

Mexican Polydor Undergoing Vast Reorganization

MEXICO CITY—In a move designed for more streamlining in the future, Polydor De Mexico has made several changes and additions in its executive staff lineup. Luis Baston, long-time general director for the operation in this territory, remains at his post, but has now been given more experienced personnel to support his efforts of the continuous growth of the company.

Biggest shift has attorney Enrique De Noriega, with Polydor for the last nine years, resigning his position as commercial manager. According to a bulletin released by Polydor Aug. 20, it stated that not only has De Noriega been held in esteem by the label itself "but has become one of the most respected executives in the Mexican music industry."

Filling the second slot in the company will be Reinhard Kruska, who has been Polydor's regional manager for all of Latin America operating out of Hamburg, Germany.

Kruska, who has been here for the past few weeks orientating himself to Mexico, was the logical choice for the position due to his multilingual aptitudes and familiarity with the entire Latin market. He has made several past trips to Polydor outposts in South America. His official status begins Oct. 1, leaving that position vacant for one month since De Noriega departs shortly after Sept. 1 for a top spot with Discos Melody.

Other new members of the Polydor staff, effective immediately, (Continued on page 61)

Latin Scene

NEW YORK

Frankie Dante and Orquesta Flamboyant, who on his latest Cotique album "Los Salseros De Acero" fuses salsa with steel drums, has just returned from a tour of Puerto Rico, Santo Domingo, Jamaica, Trinidad and Miami, and will be appearing at the Village Gate Monday (30). WRVR-FM will broadcast the performance as part of its regular live radio concert series.

Rico Records has released **Tony Pabon Y Le Nueva Protesta's** new album, titled "Fango." The album is a new direction for Tony and the group because half the material is disco music while the rest is straight salsa.

Danny Rivera in town working with **Harvey Avere** to get final mix for his initial album for the Graffiti label. There is also talk of a possible joint album project between Rivera and Gala recording artist **Eydie Gorme**.

Lou Perez's new Tico album, "Nuestra Herencia" will contain a "mini-suite" that will run the musical gamut of Latin rhythms.

Ricardo Ray and Bobby Crus, in town to record a new album for Vaya Records, have run into a few problems with their arrangements.

CARLOS DE LEON

LOS ANGELES

A new album by **Julio Iglesias** (Alhambra) is slated for U.S. release in September. Entitled "America," the LP is a collection of popular standards from several Latin nations. **Antonio Estevez**, Alhambra's chief executive here, reports that Iglesias' previous release, a live recording at the Olympia Theatre in Paris, is doing well in Miami and Puerto Rico.

Laredo, another Alhambra group from Spain, had their U.S. debut in Miami Aug. 14. Earlier

this year, Miami radio station WQBA had produced a program on the life of the revered Cuban poet **Jose Marti**, using cuts from Laredo's album "Versos Sencillos De Jose Marti" in the background. That album, in which the group puts music to several Marti poems, is of exceptional creative merit and is enjoying brisk sales on the East Coast, boosted particularly in Miami by the WQBA program. The group, however, is being ignored by radio stations here.

Estevez and his wife Rebecca opened the Alhambra office here three months ago and are optimistic about capturing a share of this market. Headquartered in Miami, the company is U.S. licensee for the Spanish labels Belter, Movieplay (both released in U.S. as A1 Records) and Columbia (released here on Alhambra label).

Discos Latin International has created a new label, Pega Records, for U.S. release of disco product from EMI affiliates in Latin America and from Rex Records in Mexico. Already released on that label is a single ("Valencia" b/w "Ven A Bailar") by a Spanish group called **Camaleon**. Another single by the same group will follow soon with what DLI believes to be a strong potential hit, "Batucada."

Lupi Rodriguez will coordinate national promotion for Pega as part of her duties in her new position with DLI. Rodriguez, who has begun to make a name for herself here as an independent concert promoter (**Camilo Sesto and Rafael**) before going to DLI, says several Latin countries are producing disco, notably Mexico, Spain and Argentina. The best of that disco product will be released here with a big DLI push to break it into the American as well as Latin market.

Latin International's chief executive, **Pepe**

(Continued on page 61)

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Billboard SPECIAL SURVEY For Week Ending 9/4/76

Billboard Special Survey Hot Latin LPs

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IN MIAMI			
POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDITA MONGE Floreciendo, Coco 123	1	JOHNNY PACHECO El Maestro, Fania 698
2	EYDIE GORME La Gorme, Gala 2001	2	CHEO FELICIANO The Singer, Vaya 48
3	CAMILO SESTO Amor Libre, Pronto 1013	3	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37
4	JULIO IGLESIAS El Amor, Alhambra 23	4	PUPI LEGARRETA Pupi Y Su Charanga, VA XVS-40
5	JOSE ANTONIO Para Ganar Tu Gorazon, Oro Sound 1980	5	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
6	SANDRO Tu Me Enloqueces, Mericana 138	6	EL GRAN COMBO Mejor Que Nunca, EGC 013
7	SOPHY Sentimientos, Velvet 1494	7	PETE EL CONDE Pete El Conde, Fania 498
8	MARCO ANTONIO Tiempo Y Destiempo, Arcano 3316	8	FAJARDO Charanga Roots, Coco 124
9	ALVARES GEDES Alvares Gedes #2, Gema 5030	9	TIPICA IDEAL Vamanos Pa Senegal, Artol 6004
10	MORRIS ALBERT Dime, Audio Latino 4085	10	LARRY HARLOW El Judio Maravilloso, Fania 490

IN TEXAS			
1	LATIN BREED Power Drive, GC 124	11	LATIN BREED U.S.A., GC 115
2	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	12	LOS JUNIOR Le Cantan Al Amor, Nova Vox 308
3	LOS TIGRES DEL NORTE La Bando Del Carro Rojo, Fama 536	13	LUCIA MENDEZ Siempre Estoy Pensando, DKLI-3333
4	SUNNY & THE SUNLINERS Yesterday, TD 2054	14	ANGELICA MARIA My Most Recent Hits Inst., SI 8015
5	COSTA AZUL Costa Azul, NV 312	15	LATIN BREED Memories, GC 119
6	CACHORROS Corridos Con Cachorros, CRC 009	16	JUAN GABRIEL Greatest Hits, DKLI-3335
7	LOS RELAMPAGOS Con Ustedes Otra Vez, CRLP 5051	17	SUNNY & THE SUNLINERS Siempre, Keyloe 3022
8	TONY DE LA ROSA El Conde, BC 1132	18	LOS ALEGRES DE TERRAN Los Contrabandistas, CLT 7161
9	AUGUSTINE RAMIZ Damelo, Freddy 1047	19	ROYAL JESTERS The Band, GC 118
10	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics Cys 1441	20	FREDDY FENDER Canta, CCL 1012

Disco Melody Signs Acts, Looking To Global Power

MEXICO CITY—Nacho Morales' Discos Melody's rise to the top of the Mexican music industry has been a running story for the past year. It is even more accentuated in the past few weeks via acquisition of new talent for the roster, plans for greater interchange around the world and addition of new executive talent.

As a prime example of the great expansion taking place in this country, Melody, a small, insignificant company up until little more than a year ago, has not only come out of its shell but has grown in size far beyond the predilections of anyone in local music circles. It is making a bid as the best of the independents, if not in catalogs than at least in consistently putting out a steady stream of pop hits.

In early 1975, Morales picked up the master rights of Rigo Tovar Y Su Costa Azul for the Mexican territory. It turned out to be a huge winner for the company, with Tovar and his group now standing at the top of the heap as the leading seller of tropical sounds.

But with an ambitious glow, Morales continues, "If we want to sustain our pace, however, we just can't stand pat with one hot artist." He emphasizes, "So what do we do? We go out and augment our roster substantially, going after spot deals and long-term arrangements."

For a present project, Angelica Maria was obtained to do a two-set legit musical album with her husband (Raul Vale), who has been with Melody for the past three years. The deal was given the OK by Joe Cayre of Caytronics in New York,

following a clearance with CBS brass in Mexico, Armando De Llano. Actually, Cayre a few months ago obtained the worldwide rights for Miss Maria from Sonido International, and then turned back her distribution for this country and the rest of Latin America to CBS.

In the case of another top recording star around these parts, King Clave, an Argentinian by birth, Orfeon apparently lost interest in him. Morales knew of his availability, so he went after him. Ditto for Sonia and Miriam, who formerly were under contract to RCA and Musart, and Marsella Galvan and Eduardo Mansano, a couple of ex-CBS pactees.

Going from a "very limited line" to a burgeoning one, Morales has gone out to find new markets. One of his biggest sites is setting up his own distribution outlet in the U.S. (until now, Melody product is released in the States via Orfeon). He expects his own setup there within the next six months.

Early this summer, Morales made a trip to Spain and negotiated for his distribution there with Ariola. (Latter company is still reportedly making arrangements for its own distribution in this country.) Other foreign licenses arrangements made by Pepe Luengo, vice president of the company and a long-time veteran in the sales end of the business (came over to Melody last year after 23 years with Musart), include: Dideca in Central America; Sonolux in Colombia; Decibel in Peru; Microfon in Argentina; Discos Famosa in Ecuador; Antonio Segura in Venezuela.

Latin Scene

• Continued from page 60

Garcia, has left for Brazil to attend the conference of EMI Latin label managers in Rio de Janeiro. ... Stanley Steinhaus of Musimex will also be at the Rio conference meeting with his former EMI colleagues to offer them the Musimex catalogue for foreign distribution and to discuss music publishing possibilities.

Juan Vila, general manager for sales and promotion of Falcon Records, reports that cuts from the new LP "Hablando Claro" by Felipe y Aurelia are receiving heavy airplay in California and Arizona. A new single "Recordando A Rafael Ramirez" by Carlos Guzman is also enjoying success. Guzman appeared here last month in a show at the Million Dollar Theatre headlined by King Clave.

El Gran Combo's latest LP, "Mejor Que Nunca," is the best-selling strictly salsa album of all time in this area, according to Edmundo Perez who is the principal salsa distributor here. ... Bobby Rodriguez y la Compania have completed successful club engagements at Vir-

ginia's Club and the Pasta House. Additionally the group appeared with Larry Harlow at concerts here and in San Francisco on Friday and Saturday (21 and 22). Rodriguez and his powerful new band also taped a radio show for station KALI during their California stay. ... Camilo Azuquita, a fine salsa vocalist from Panama who is based here, has reorganized his group El Melao after completing his second album (with timbal virtuoso Kako) for Vaya label.

AGUSTIN GURZA

SANTO DOMINGO

Dominican singer/composer Charityn (Alhambra), now residing in Puerto Rico, gave a private showing of her winning tv special, "Las Rosas Blancas." This show won the "John Foster Peabody" award presented by the Univ. of Georgia. The video was filmed in Puerto Rico except for a small piece which was filmed here, and was directed by Carmelo Rivero for WAPA-TV, Channel 4. The presentation was made to a group at the Santo Domingo Hotel for commercial purposes. Both Charityn and her husband and manager Elia Ortiz were here for the showing and also for the filming of part of Charityn's weekly TV series in San Juan called "Mi Dulce Charityn".

Daniel Riobos, Argentinian singer has released a new LP titled "Daniel Riobos, '76, Para Sensibilidades Romanticas". The album is on the Polydor label and includes songs by Dominican composers Manual Trencose and his daughter Marisela.

Chilean singer Lucho Gatica (EMI-Odeon) was booked by Productores Asociados for dates at La Mancha nightclub and for performances in Santiago and San Juan de la Maguana. ... Dominican singer Jazmin Obijo (Karen), winner of several song and voice festivals, participated in the Festival Internacional de Benidorm in Spain in which she won fourth place. Jazmin interpreted a composition by Spanish singer/composer Danny Daniel (Polydor) with the title "A Ti Papa." Daniel, who met the songstress here when they performed on the same bill at La Mancha, prepared and promoted the 13-year-old singer for the event. This was the first time a Dominican singer participated in the Benidorm Festival.

Mexican Polydor

• Continued from page 60

are attorney Oscar Gerardo Vejara Beltran, who comes over from McCann-Erickson-Stanton advertising agency, as new promotion and publicity head, and Gustavo Gonzalez-Mesa Santa Maria who takes over as sales manager. Latter has worked in other fields for several years.

In-house changes include: Felipe Gomez Bermejillo, shifting from the classical line to overall production supervisor; Jorge Diaz Ortiz, put in charge for all Polydor classical product, both importing and exporting; and, Graciela Pulido Hernandez, moving up as executive secretary to Baston to become head of public relations and special events, latter mostly being for tie-ins with appearances of label artists on tv.

International Briefs

• Continued from page 58

VIENNA—Phonogram International has recorded here the Verdi opera "I Due Foscari," working in cooperation with the Austrian Radio Company ORF.

The opera was produced for record and broadcasting in quadraphonic as well as stereo and the al-

'Glue Sniff' Side Stirs Scots' Ire

GLASGOW—Despite complaints by a Scottish Member of Parliament, and criticism from a newspaper here, Phonogram is taking no action over the release of an album by U.S. group Ramones, which includes a track called "I Wanna Sniff Some Glue."

James Dempsey, MP for Airdrie and Coatbridge, threatens to have the record banned once House Of Commons business is resumed after the summer recess, and to seek a ban on the release of other records which have similar content.

Dempsey has already made representations to a government minister. Glue-sniffing is claimed to produce hallucinatory effects. He says, "In the interests of safety, record shop owners should withdraw the record. Some of them are surely parents and it is their duty to protect young people from this sort of thing."

The Glasgow Evening Times, campaigning on the glue-sniffing problem, and claiming the craze has reached "epidemic proportions" on some Glasgow housing estates, ran the story on its front page.

Scottish station Radio Clyde has declined to ban airplay on the record. Andy Park, program controller, says: "That would simply be drawing attention to it. But if the record is to be played, we will keep it out of the way of the kids." He adds that he will not impose censorship on his disk-jockeys.

Nigel Grainge, Phonogram creative a&r manager, says that the Ramones album, released on the Sire label, would not be withdrawn. "We can't be self-appointed censors and have no evidence that the words are an incitement to use."

Ramones, a New York punk-rock group, recently played the U.K. in support to Flamin' Groovies.

SOUND-ALIKE HITS BIG

LONDON—One of the year's most unexpected best-sellers here has been Warwick Records' tv-promoted "Instrumental Gold," which focused on sound-alike arrangements on some of the biggest instrumental hits of the past two decades.

It was the fourth biggest seller of the April-June quarter, according to British Market Research Bureau figures, and is now well in excess of 400,000 copies.

For a major tv-promotion beginning this month and running through to Christmas, Warwick is again backing the appeal of familiar instrumentals to the easy-listening market with the release of "Gold On Silver," using an orchestra of 40-plus, conducted by Bev Phillips, playing 20 favorite film themes.

Ian Miles, managing director of Multiple Sound Distributors, which releases the Warwick label, says initial trade reaction is extremely good with advance orders of more than 200,000.

bum will be released on the Philips label in November.

AMSTERDAM—A six-strong vocal and instrumental group who were virtually unknown a year ago have become one of Bovema's hottest acts with more than three million sales of the single "Mississippi."

The group, Pussycat, has topped the charts in Holland, Belgium, Germany and New Zealand and is solidly booked for personal appearances for the rest of this year.

"Mississippi," written by the group's lead guitarist John Theunissen, has been 10 months on the German chart and has reached top three status in 14 countries. Now Bovema international promotion man Theo Roos is hoping to see the record

break in the U.K. as a prelude to success in the U.S. where the single has been released by Private Stock.

LONDON—The British Safety Council, the world's largest industrial safety organization, is currently researching a safety code for entertainers and musicians which will be issued later this year. The intention of the code is to advise performers on all aspects of safety.

The code will draw performers' attention to such matters as the legal responsibilities of those who manage venues, give information on the safe handling of equipment and offer guidance on the subject of sound volume and the effect of excessive amplification on hearing.

Sexy N.Y. Musical May Be Closed

NEW YORK—"Let My People Come," the eye-popping sexual musical that recently graduated to Broadway after successfully playing to capacity audiences for 2½ years at the off-Broadway Village Gate, is in danger of being shuttered through litigation.

International Turntable

• Continued from page 57

assistant to David Yeats, catalog manager, replacing Trisha O'Keefe, recently appointed press officer.

Andy Blackford has joined the Chappell Music division to handle writer liaison and promotion. He reports to Tony Roberts, who recently joined from Bell/Arista. Previously, Blackford had been contracted to Charisma as a recording artist, followed by spells with IPC Business Press and Phonogram International in Baarn, Holland.

Peter Cornish, general manager of Island Music, has been appointed a director of the company by managing director Martin Humphrey. Cornish has been with Island for almost two years and was previously at Pye and Ember. Succeeding Cornish as general manager is Billy Lawrie, who retains his present function as professional manager.

Mary O'Brien has been appointed publicity manager at Pickwick, the budget record company. She has not been involved in the music industry for several months but was previously advertising manager at Warner Bros. for two years and also worked for Polydor.

David Duke, general manager of CBS Eire now reports to CBS U.K. commercial director Jack Florey, following the transfer of John Hutton, previously assistant to CBS U.K. managing director Maurice Oberstein, to the marketing division where he is to work with David Donaldson, advertising manager. This change follows "the significant development and expansion of the CBS Eire operation." In addition, Dave Carey, CBS studio manager, will now also report to Florey. Reg Warburton will be answerable to Florey for his repertoire consultancy services and provide him with administration assistance over the entire area. Florey, who previously reported to Oberstein, now reports to Norman Stollman, senior director of CBS. Reporting to Florey additionally will be John Dunn (special projects manager), Mary Hinge (import/export manager), Ray Saville (manager of custom, manufacturing and sales) and Jean Talbot (manager, international servicing).

Earl Wilson Jr., who wrote the sexy musical comedy, is charging in State Supreme Court here that the show's present producer, Philip Osterman has "perverted this production from a beautiful, innocent and joyous musical, into a vulgar, offensive and pornographic show."

In asking Judge Edward Greenfield to issue an injunction banning further performances of the production which has been playing previews for the last three weeks at the Morosco Theater, Wilson says that Osterman made changes to the show without his (Wilson's) consent.

According to Wilson's complaint, his agreement with Osterman stipulated that no revisions would be made to the show without prior consultations with Wilson. However, Wilson claims that Osterman ignored this agreement and made the unauthorized changes.

Wilson is also asking the court to force the show's producer to remove his (Wilson's) name from the theater's marquee, and from use in any promotional campaign, pending a final determination of an arbitration proceeding.

A hearing on the issue had been scheduled before Judge Greenfield on Aug. 18, but neither the defendant nor the plaintiff showed up in court, and a postponement was announced.

ANYONE HAVE A 1939 SELMER?

PARIS—Franco-American alto saxist Barney Wilen is looking for a 1939 Selmer alto, maintaining that 1939 was a vintage year for these instruments.

Wilen, who recorded with the first Art Blakey Messengers formation, spoke of his search when he visited Monaco to marry French actress Caroline de Bendern. His witness at the ceremony was Roger Crosjean, director of the Monaco Jazz Conservatoire.

Positive that jazz can be brought back to full favor and enjoy the old-style enthusiasm, Wilen is to visit Africa to study what he called the "roots of jazz."

"I am quite certain," he says, "that the '54-'55 era can be re-created."

Bessie Mills Dies

LOS ANGELES—Bessie Mills, 80, wife of music publisher Irving Mills, died here Aug. 20 of leukemia. The funeral was two days later and attended by her five sons, two daughters and score of friends in the music business. Her husband is one of the founders of the famed Mills Music Empire.

RULES QUERIED

CKIN Toronto Entry Stirs CHUM Reaction

By MARTIN MELHUISE

TORONTO—The recent grant of an FM license here to Allan Slaight for a progressive music station (CKIN-FM) has elicited an expression of concern over the duplication of broadcasting services in Toronto from Duff Roman, program director of CHUM-FM.

CHUM-FM is currently ranked as the top progressive music station in the market.

"The new station cannot help but improve broadcasting in Toronto," says Roman. However, he strikes a note of caution:

"The basic premise of the FM policy of the Canadian Radio and Television Commission is that there should be diverse FM radio, with no duplication on either AM or FM stations. Looking at the promise of performance statements submitted, especially with the newer stations, I'll have to await implementation to see how much similarity there is. On paper there seems to be a great deal, but we've always maintained that implementation is almost everything.

"I respect Allan Slaight as a professional broadcaster, and the people he has working for him. Their presentation was excellent. But it's difficult for me to understand the final judging and evaluation process that the CRTC takes in determining why that particular rock application got the license and others didn't."

Roman indicates that it is the responsibility of a professional broadcaster to straddle both sides of the fence in the face of all CRTC decisions.

"As a private radio operator," he says, "I have to maintain and increase our audience, keep up with rising costs, and pay salaries—all of the things that private broadcasters have to do, plus solve the conundrum of programming in a major market. With the change in FM regulations, as well, I've just got to make professional decisions and come up with answers to maintain our audience and increase it. I also appreciate that the CRTC isn't involved in creating successful businesses. They're involved in creating successful programming policies with a greater good in mind. I would never reproach them for their objectives."

The CRTC recently ruled that FM stations in Canada can only carry 6.6 minutes of commercials each hour.

"I would tend to think that the CRTC did enough research to establish that 6.6 minutes of commercial time per hour would financially carry the kind of programming they envisage," says Roman. "As a successful FM station, our own policy was quite above 6.6 minutes, so you can imagine what it's doing to our financial base. We have two increases in rates happening, one to replace the lost income of fewer minutes per hour and the other just to keep up with inflation. Because of this we've had a weeding out of smaller clients.

"One of the things about FM radio was that there were certain specialty clients that could direct advertising to a target audience with a smaller advertising budget. Now large retailers and national accounts are our major clients."

Canada Industry Group In Talks With Govt. On Tax Matters

TORONTO—The Canadian Independent Record Producer's Assn., headed by president Greg Hambleton, has stepped up communications with the government in order to clarify and clear up some of the adverse taxes that effect the industry.

In April, the Ministry of Industry and Tourism of Ontario circulated copies of a study of the recording industry prepared by one of its staff economists, Peter Klopchic. One of the items in the report that disturbed CIRPA was the recommendation that the Province of Ontario ask the federal government to impose a tariff on imported masters which reflects the true value of the performance, not just on the raw tape.

CIRPA was upset about the recommendation because it implied that the suggestion came from CIRPA or one of its members. A number of CIRPA members met with the minister, Claude Bennett, along with the deputy minister and Klopchic, to clarify the situation. The delegation was assured that the matter would be studied further. But so far there has been no word.

A more optimistic turn of events came when the minister took notes of problems that will be caused by the reintroduction of the 7% sales tax on studio costs. This is a major issue which effects almost all CIRPA members, and the association has indicated that it will be making several representations to the Ontario government to try to have the policy changed.

Another problem for CIRPA members has also cropped up in the area of federal sales taxes. The method of calculating the 12% sales tax on records has been changed to increase the amount of tax payable by several companies. This cost cannot be passed on to the consumer, and must be born by the producer.

CIRPA has just initiated a newsletter intended to keep members current on association activities, as well as keeping the media, radio stations, government and other segments of the industry informed about the association's activities.

In another development, the association has contracted Earl Rosen for one year as administrator. Rosen's function will be to improve internal CIRPA communications, and to use newsletters, and consultations to establish liaison with governmental and other organizations involved in the record industry. Rosen can be reached at Earl Rosen and Associates Ltd., 21 Grenville Street, Toronto.

CIRPA is also in the midst of an extensive membership drive. Earlier this summer, a new board of directors and officers were elected, which included Tom Williams of Attic Records, president; Jack Richardson of Numbus Nine, vice president; Terry Brown of Toronto Sound Studios, secretary treasurer; Greg Hambleton of Axe Records, past president; Willi Morrison of B.C. Management, director; Paul Hoffer of H.P. & Bell, director; and Terry Fludd of Aquarius Records, director.

published an autobiography of Josephine Baker, the notes collected by her husband Jo Bouillon. ... Lorna Luft's show at the Palm Beach Casino was hailed as a triumph by the French press. ... Barclay has released a 10-album set of the MCA collection of Louis Armstrong recordings made between 1935 and 1945. HENRY KAHN

GRT Briefs Licensees On Sales & Promotion Plans

TORONTO — GRT's national sales and promotion convention here last week brought licensee representatives from seven distributed labels to the Ramada Inn Aug. 19-20 for a briefing on company merchandising plans for the coming selling season.

In attendance were executives from ABC, 20th Century, Sire/Passport, Shelter, Janus, Island and Cream Records.

GRT of Canada president Ross Reynolds chaired the two-day event and, after providing a capsule history of the company, discussed upcoming strategy with an emphasis on promotional campaigns soon to be launched.

Individual speakers included Jim Corbett, national sales manager; Norm McLellan, production manager; Deane Cameron, production coordinator; and controller Larry Dennis.

National promotion and a&r director Jeff Burns described the continuing GRT Canadian expansion and stressed the strong effort put forth by GRT on behalf of Canadian recording artists.

Commented Burns "This has been unquestionably one of the busiest and most hectic years any of us has put in at GRT, but the rewards have been great. The feedback for both our Canadian and our Stateside ef-

forts have been excellent and we have all worked hard to maintain ourselves both as a strong label in our own right and as a dependable distributor."

Burns went on to mention specific kudos received recently by GRT including Barry White award given by 20th Century. He spoke as well of numerous gold albums the company has garnered in the past year.

Internal meetings and new product presentations were handled in afternoon sessions on both days and upcoming label releases were discussed by Jeff Burns and Ross Reynolds of GRT, Elaine Corlett and Phil Alexander of ABC, Bernadette Groman of Shelter, Ellen Zuker of Sire/Passport, Elsie Hetherman of Axe Records, and Ed DeJoy and Howard Silvers of Janus. British recording artist Al Stewart was on hand to play some of his new releases on the Janus label.

Highlight of the new product presentation was the awarding of a gold record to GRT from ABC honoring the association between the two labels. The last day's activities also included a talk on country product by the head of ABC's country division Jim Fogelson. Equally interesting was the discussion of the Quebec-Montreal radio market chaired by Tom McLean of CKGM and Peggy Colston program, director of CHOM-FM.

London Product Preview Feature Of Natl Conclave

MONTREAL—London Records sales and promotional staffers from across Canada attended the label's two-day national convention here ending Aug. 20, to preview upcoming product and hear reminders on the importance of merchandising catalog product.

It was the first company conclave to bring national personnel together in the company's headquarters complex that embraces all facilities from pressing to one-stop.

Frasier Jamieson, London president, chaired the event which opened with an inspirational pitch and quickly turned to an audio-visual product presentation both of new titles and catalog items that are consistent sellers.

Alice Koury, vice president, introduced product on the Philips label, and on the international rock front, noted that the success of Thin Lizzy's "Jailbreak" has revived interest in the group's previous three albums, which now are shortly to be made available in tape versions.

The new City Boy, Graham Parker and Streetwalker LPs were singled out for a special push, and the mysteries of why international favorite Demis Roussos isn't selling as he should outside Quebec was explored.

National promotion manager Gary Chalmers introduced Canadian music, which included new product on Attic from Triumph, Haggood Hardy, Shirley Eikhard and Ken Tobias. Boot Records has a new Lona Boyd and Stompin' Tom Connors on the way. On the rock side, Sweeney Todd, because of strong sales, was given a special push.

The Aquarius Records' presentation focused on the popularity of April Wine in Canada. Sales figures are such that April Wine could lay claim to being Canada's top act, it was said.

Classical and import manager Frank Bans presented the fall releases for both the full price and budget classical lines.

Marketing director Ken Verdoni drew attention to the rapid growth of London eight tracks and cassettes, before joining with French division director Yvan Dufresne in a dance through London's disco biggies.

Also introduced was a new album by Spanish favorite Julio Inglesias and a disco remake by Paul Muriat of his hit "Love Is Blue," called "Love Is Still Blue!"

A new album by Claude Denjean called "Moods" is also on the way.

Dufresne presented Montreal branch manager Fred Refka with a platinum album for his part in Andre Gagnon's "Neige" LP going well beyond the 100,000 mark in sales.

The presentation of product was peppered by ideas on promotion and selling by Adrian Bilodeau, western regional marketing manager, and Jean Dufour, eastern regional marketing manager.

At the close of the first day's session, a cocktail party for London's distributed labels was held. In attendance were: Tom Williams (Attic), Terry Flood and Skippy Snair (Aquarium), Vic Wilson and Tom Berry (Taurus), Christian Lefort (Abel), Gilbert Perelman and Pat Mack (Philo). Bob Hahn (Rising), Mel Shaw (Force One), Will Millar of the Irish Rovers, and Alain Guillemette (Gamma/Alta). Artists Andre Gagnon and Claude Denjean were also present.

Bewley Goes BMI

LOS ANGELES—David Bowie has signed his company Bewley Bros. Music Publishing to a long-term agreement with BMI, Inc.

From The Music Capitals Of The World

• Continued from page 59

plugged the fact that Wim Kan, cabaret artist, started his ABC cabaret 40 years ago.

First edition of new television program "Wonderland" features Ry Cooder. ... German rock band Kraftwerk touring Holland this month as its multi-instrumentalist Todd Rundgren and the Stan Kenton orchestra, with Crosby and Nash booked in for the Jaap Eden Hall in Amsterdam. ... And French violinist Jean-Luc Ponty and his band also expected in.

Dutch tv station TROS put out a special on French acts including Charles Aznavour, Hugues Aufray, Frida Boccara, Dave and Il Etait Une Fois. ... The same station transmitted a special on singer Jack Jersey, including seven tracks from his latest album. ... And other tv-radio specials include product from the Jose Marcello Orchestra, Hans Mermeuler, the Syd Lawrence orchestra from the U.K., and singer-guitarist Cornelis Vreeswijk. ... Former model Twiggy spent two days in Holland on a promotion visit for her album and single. WILLEM HOOS

HELSINKI

Fonovox has launched its biggest yet television campaign, promotion involving six recent releases, including albums by Salomon, Tapio Heinonen, Amulet and Reijo Taipale. Fonovox, best known for its large-scale rackjobbing operation, is also using press advertising.

Love Records received exceptionally good dealer response for "Ajetaan Tandemilla," by Freeman, which is believed will emerge as the biggest-selling single in 10 years of company history. Song story is of two men going around the country on a tandem and it ended last in a recent edition of the popular European Pop Jury. ... Vexi Salmi, successful lyricist and record producer, has left Finnlevy to freelance. ... Long-distance runner Lasse Viren, who won two gold medals at the Montreal Olympic Games, in-

spired at least two new singles and, following a 5,000-strong reception for him at the airport, he is likely to make his own record soon.

Local girl singer Vicky Rosti (Delta) has a new single "Ain't That Just The Way The Life Goes Down," the song made famous by Barbi Benton (Playboy) in a "McCloud" tv episode, but the record is not officially released here because of contractual problems over Benton product. ... Yleisradio AB's TV-2 showing episodes of Don Kirshner-produced "In Concert" series, the first program featuring the Isley Brothers, Mahavishnu McLaughlin and Poco. ... Suosikki, leading pop magazine in Finland, has teamed with Love Records to produce a special album "Suosikki Super Hits," featuring 12 Finnish acts and offered to magazine readers at a considerable discount. ... Kirks, hit-maker and regular on East European pop festivals since 1967, signed by Finndisc, his second label change in two years. KARI HELOPALTIO

PARIS

Phonogram has launched a super-music-cassette here to provide dance-music for holiday-makers. ... An exhibition to celebrate the U.S. bicentennial was linked with a George Gershwin Festival put on at Juan-les-Pins, many people being turned away from a show given by the Var Symphonic orchestra conducted by Jacques Colas, the program including "Porgy And Bess," "An American In Paris," and "Rhapsody In Blue."

Vogue signed the Pyramid catalog for France. ... Pathe-Marconi has released an album by Jean Sablon, including his 32 most successful songs, the sleeve illustrated by Paul Colin and used by Sablon in 1927. French tv devotes an October show to the artist.

A rock festival at Bouisse included appearances by Chuck Berry, Mona Lisa, Jack the Lad and Richie Blackmore. ... Robert Laffont has

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Don't Go Breaking My Heart	—Eton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
2	5	Let 'Em In	—Wings (Parlophone)—McCartney/ATV (P. McCartney)
3	2	A Little Bit More	—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)
4	3	Jeans On	—David Dundas (Air)—Air (Air)
5	4	In Zaire	—Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)
6	9	You Should Be Dancing	—Bee Gees (RSO)—Abigail (Bee Gees)
7	6	Heaven Must Be Missing An Angel	—Tavares (Capitol)—Heath Levy (Freddie Perren)
8	8	Dr. Kiss Kiss	—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)
9	17	You Don't Have To Go	—Chi-Lites (Brunswick)—Burlington (Eugene Record)
10	7	Now Is The Time	—Jimmy James & The Vagabonds (Pye)—Subiddu/Chappells (Biddu)
11	18	You'll Never Find Another Love Like Mine	—Lou Rawls (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
12	19	16 Bars	—Stylistics (H&L)—Cyril Shane (Hugo/Luigi)
13	11	What I've Got In Mind	—Billie Joe Spears (United Artists)—(Larry Butler)
14	14	Extended Play	—Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)
15	10	Here Comes The Sun	—Steve Harley & Cockney Rebel (EMI)—Harrisongs (Steve Harley)
16	23	Dancing Queen	—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
17	13	Mystery Song	—Status Quo (Vertigo)—Shawbury (Status Quo)
18	22	The Killing Of Georgie	—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
19	12	Misty Blue	—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)
20	16	The Roussos Phenomenon	—Demis Roussos (Philips)—MAM/Britico (Demis Roussos)
21	41	(Light Of Experience) Doina De Jale	—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)
22	25	Nice And Slow	—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)
23	29	Baby We Better Try And Get It Together	—Barry White (20th Century)—January (Barry White)
24	36	Here I Go Again	—Twigg (Mercury)—Chrysalis (Tony Ayres)
25	26	Afternoon Delight	—Starland Vocal Band (RCA)—Winter Hill (Milton Okun)
26	46	I Can't Ask For Anything More Than You Baby	—Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)
27	28	Morning Glory	—James & Bobby Purify (Mercury)—EMI (Papadon)
28	15	Harvest For The World	—Isley Bros. (Epic)—Carlin (Isley Bros.)
29	21	Kiss And Say Goodbye	—Manhattans (CBS)—April (Manhattans)
30	—	Y Viva Suspenders	—Judge Dread (Cactus)—Sonet (Alted Prod.)
31	20	Love On Delivery	—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
32	43	Dance Little Lady Dance	—Tiny Charles (CBS)—Subiddu/Chappells/Rondor/Geronimo (Biddu)
33	31	Jailbreak	—Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)
34	44	ARIA	—Acker Bilk (Pye)—Fresh Air (Terry Brown)
35	47	Make Yours A Happy Home	—Gladys Knight & the Pips (Buddah)—Canad (C. Mayfield)
36	24	Shake Shake Shake Your Booty	—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C./Finch)
37	50	Heaven Is In The Back Seat Of My Cadillac	—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
38	38	Night Fever	—Fatback Band (Spring)—Intersong/Clita (Fatback Band)
39	39	Loving On The Losing Side	—Tommy Hunt (Spark)—Southern (Barry Kingston)
40	33	A Fifth Of Beethoven	—Walter Murphy (Private Stock)—RFT Music (RFT)
41	—	Blinded By The Light	—Manfred Mann's Earthband (Bronze)—

WEST GERMANY

(Courtesy Musikmarkt)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
42	35	If You Know What I Mean	—Neil Diamond (CBS)—April (Robbie Robertson)
43	48	Satin Sheets	—Bellamy Bros. (Warner Bros.)—ATV (Mike Curb)
44	45	It's So Nice (To Have You Home)	—New Seekers (CBS)—Martin/Coulter (Ron Richards)
45	42	Lullabye Of Broadway	—Winfred Shaw (United Artists)—B. Feldman (Alan Warner)
46	—	Work All Day	—Barry Biggs (Dynamic)—State/Sheila (Byron Lee/B. Biggs)
47	—	Shannon	—Henry Gross (Lifesong)—Sweet City/Heath Levy (T. Cashman/W. Test)
48	—	Mississippi	—Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
49	—	I Need It	—Johnny Guitar Watson (DJM)—World Copyright (Johnny Guitar Watson)
50	—	I Want More	—Can (Virgin)—Virgin (Can)

This Week	Last Week	Artist	Title
1	1	20 Golden Greats	—The Beach Boys (EMI)
2	2	Laughter And Tears	—Neil Sedaka (Polydor)
3	3	Forever & Ever	—Demis Roussos (Philips)
4	11	Greatest Hits 2	—Diana Ross (Tamlia Motown)
5	6	A Night On The Town	—Rod Stewart (Riva)
6	5	A Little Bit More	—Dr. Hook (Capitol)
7	7	Greatest Hits	—Abba (Epic)
8	4	Passport	—Nana Mouskouri (Philips)
9	8	Wings At The Speed Of Sound	(Parlophone)
10	12	Beautiful Noise	—Neil Diamond (CBS)
11	9	Viva Roxy Music (Live)	—Roxy Music (Island)
12	13	Happy To Be	—Demis Roussos (Philips)
13	10	Changes One Bowie	—David Bowie (RCA)
14	17	Jail Break	—Thin Lizzy (Vertigo)
15	14	Sabb Stories	—Sensational Alex Harvey Band (Mountain)
16	16	Live In London	—John Denver (RCA)
17	20	Blue For You	—Status Quo (Vertigo)
18	18	A Kind Of Hush	—Carpenters (A&M)
19	19	Greatest Hits	—Eagles (Asylum)
20	25	Atlantic Crossing	—Rod Stewart (Warner Bros.)
21	26	Simon & Garfunkel's Greatest Hits	(CBS)
22	32	Wish You Were Here	—Pink Floyd (Harvest)
23	15	Olias Of Sunhollow	—Jon Anderson (Atlantic)
24	24	The Dark Side Of The Moon	—Pink Floyd (Harvest)
25	28	Rock 'N Roll Music	—Beatles (Parlophone)
26	21	The Best Of Gladys Knight & The Pips	(Buddah)
27	42	Elton John's Greatest Hits	(DJM)
28	35	Tubular Bells	—Mike Oldfield (Virgin)
29	23	Frampton Comes Alive	—Peter Frampton (A&M)
30	—	Sky High	—Tavares (Capitol)
31	36	Alice Cooper Goes To Hell	(Warner Bros.)
32	34	One Man Show	—Mike Harding (Philips)
33	48	The Beatles 1962-1966	(Parlophone)
34	29	Greatest Hits, Vol. 1	—Don Williams (ABC)
35	41	The Beatles 1967-1970	(Parlophone)
36	46	Twiggy	(Mercury)
37	—	Manhattans	(CBS)
38	22	A Night At The Opera	—Queen (EMI)
39	37	Combine Harvester	—Wurzels (One Up)
40	38	Desire	—Bob Dylan (CBS)
41	43	I'm Nearly Famous	—Cliff Richard (EMI)
42	27	Diana Ross	(Tamlia Motown)
43	39	Man To Man	—Hot Chocolate (RAK)
44	30	Souvenirs	—Demis Roussos (Philips)
45	40	Rainbow Rising	—Ritchie Blackmore (Polydor)
46	31	A Trick Of The Tail	—Genesis (Charisma)
47	—	Four Symbols	—Led Zeppelin (Atlantic)
48	33	The Best Of John Denver	(RCA)
49	—	Band On The Run	—Paul McCartney & Wings (Parlophone)
50	—	Harvest For The World	—Isley Bros. (Epic)

AUSTRALIA

(Courtesy Radio 2SM)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Ein Bett Im Kornfeld	—Juergen 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	River Lady	—A Little Goodbye—Roger Whittaker (Aves/Metronome)—(Slezak)
5	5	Schmidtchen Schleicher	—Nico Hask (Philips)—(Hanseatic/Intersong)
6	6	Lieder Der Nacht	—Marianne Rosenberg (Philips)—(Radio Tele/Intro)
7	7	Georgie	—Pussycat (EMI)—(Roba Music)
8	8	Girls, Girls, Girls	—Sailor (Epic)—(Chappell)
9	9	Aber Bitte Mit Sahne	—Udo Juergens (Ariola)—(Montana)
10	10	Fernando	—Abba (Polydor)—(Union/Oktave/SMV)

This Week	Last Week	Artist	Title
1	1	The Best Of Roger Whittaker	—Roger Whittaker (Aves/Metronome)
2	2	The Best Of Abba	—Abba (Polydor)
3	3	Trouble	—Sailor (Epic)
4	4	Das Vierte Programm	—Otto (Ruessi/EMI)
5	5	Wim Thelke Praesentiert: Der Grosse Preis	—Various Artists (Ariola)
6	6	20 Original Top Hits	—Various Artists (Polystar)
7	7	Pop-Gold	—Various Artists (K.Tel.)
8	8	Greatest Hits	—Simon & Garfunkel (CBS)
9	9	Amigos	—Santana (CBS)
10	10	Greatest Hits	—Cat Stevens (Island/Ariola)

JAPAN

(Courtesy of Music Labo, Inc.)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Yokosuka Story	—(Momoe Yamaguchi (CBS/Sony)—(Tokyo)
2	2	Anatadakeo	—Turuhiko Aoi (Teichiku)—(Burning)
3	3	Anataga Itakara Bokuga Ita	—Hiromi Goh (CBS/Sony)—(Burning)
4	4	Akai High-heel	—Hiromi Ohta (CBS/Sony)—(Watanabe)
5	5	Yamaguchi-San Chi No Tsutomu-Kun	—Kozue Saito (Philips)—(Zero)
6	6	Kirino Megurui	—Hiromi Iwasaki (Victor)—(NTV)
7	7	Soul Dracula	—Hot Blood (Overseas)—(Shinko)
8	8	Ganpeki No Haha	—Yuriko Futaba (King)—(Teichiku)
9	9	Kitano Yadokara	—Harumi Miyako (Columbia)—(Columbia)
10	10	Beautiful Sunday	—Daniel Boone (Disco)—(Toshiba)
11	11	Koibito Shiken	—Chieko Matsumoto (Canyon)—(NET, PMP)
12	12	Yamaguchi-San Chi No Tsutomu-Kun	—Hiromi Kawahashi (Columbia)—(Zero)
13	13	Wakattekudasai	—Akira Inaba (Disco)—(Yamaha)
14	14	Wakare	—Akira Inaba (Disco)—(Yamaha)
15	15	Kirameki	—Goro Noguchi (Polydor)—(Fuji, NP)
16	16	Bongaeri	—Masatoshi Nakamura (Columbia)—(Kitty, NTV)
17	17	La-La-La	—Naoko Ken (Canyon)—(Yamaha, PMP)
18	18	Natsuni Goyoujin	—Junko Sakurada (Victor)—(Sun)
19	19	Honehone Rock	—Masato Shimon (Canyon)—(Fuji)
20	20	Kawachi No Ossan No Uta	—Miss Hanako (Blow-Up)—(PMP, OBC)

This Week	Last Week	Artist	Title
1	1	Non Si Puo' Morire Dentro	—Gianni Bella (Derby)—(MM)
2	2	Europa	—Santana (CBS)—(MM)
3	3	Dolce Amore Mio	—Santo California (YEP)—(BABY)
4	4	Fernando	—Abba (Dig It)—(MM)
5	5	Linda Bella Linda	—Daniel Sentacruz Ensemble (EMI)
6	6	Resta Cumme	—Marcella Bella (CGD)—(MM)
7	7	Amore Mio Perdonami	—Julie & Julie (YEP)—(BABY)
8	8	Tu E Cosi' Sia	—Franco Simone (RIFI)
9	9	Ramaya	—Afric Simone (Barclay)—(Ricordi)
10	10	Get Up And Boogie	—Silver Convention (Durium)
11	11	Sould Dracula	—Red Blood (Maximus)
12	12	Nuda	—Mina (PDU)—(EMI)
13	13	Due Amanti Fa	—Daniela Davoli (Aris)
14	14	Could It Be Magic	—Donna Summer (Durium)
15	15	Svalutazione	—Adriano Celentano (Cian)—(MM)
16	16	Pensare Capire Amare	—Guardiano Del Faro (FMA)—(RCA)

ITALY

(Courtesy Germano Ruscitto)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Non Si Puo' Morire Dentro	—Gianni Bella (Derby)—(MM)
2	2	Europa	—Santana (CBS)—(MM)
3	3	Dolce Amore Mio	—Santo California (YEP)—(BABY)
4	4	Fernando	—Abba (Dig It)—(MM)
5	5	Linda Bella Linda	—Daniel Sentacruz Ensemble (EMI)
6	6	Resta Cumme	—Marcella Bella (CGD)—(MM)
7	7	Amore Mio Perdonami	—Julie & Julie (YEP)—(BABY)
8	8	Tu E Cosi' Sia	—Franco Simone (RIFI)
9	9	Ramaya	—Afric Simone (Barclay)—(Ricordi)
10	10	Get Up And Boogie	—Silver Convention (Durium)
11	11	Sould Dracula	—Red Blood (Maximus)
12	12	Nuda	—Mina (PDU)—(EMI)
13	13	Due Amanti Fa	—Daniela Davoli (Aris)
14	14	Could It Be Magic	—Donna Summer (Durium)
15	15	Svalutazione	—Adriano Celentano (Cian)—(MM)
16	16	Pensare Capire Amare	—Guardiano Del Faro (FMA)—(RCA)

MEXICO

(Courtesy Radio Mil)

As Of 7/30/76

SINGLES

This Week	Last Week	Artist	Title
1	1	NOMAS CONTIGO	—Mario Quintero (Orfeon)
2	2	JAMAS	—Camilo Sesto (Ariola)
3	3	HOY TENGO GANAS DE TI	—Miguel Gallardo (Capitol)
4	4	TE EXTRANO MUCHO	—Sonora Santanera (CBS)
5	5	ADAM'S HOTEL	—Deodato (Musart)
6	6	RECUERDOS DE UNA NOCHE	—Los Pasterles Verdes (Gas)
7	7	LADY BUMP	—Penny McLean (Atco)
8	8	CARNAVALITO	—Roberto Carlos (CBS)
9	9	A MI GUITARRA	—Juan Gabriel (RCA)
10	10	GET UP AND BOOGIE	—Silver Convention (RCA)
11	11	LA LEY DEL MONTE	—Vicente Fernandez (CBS)
12	12	MORIR CONTIGO	—Los Baby's (Peerless)
13	13	SI SUPERAS	—Manoella Torres (CBS)
14	14	FALSO AMOR	—Los Bukis (Melody)
15	15	CARMENZA	—Emir Boscan y Los Tomasinos (RCA)

This Week	Last Week	Artist	Title
1	1	SSS SINGLE BED	—Fox (Festival GTO)
2	2	Don't Go Breaking My Heart	—Eton John & Kiki Dee (Rocket)
3	3	Tonight's The Night	—Rod Stewart (Alberts Warner Bros.)
4	4	Movie Star	—Harpo (NS EMI)
5	5	Howzat	—Sherbet (Razelle Infinity)
6	6	Misty Blue	—Dorothy Moore (Intersong RCA)
7	7	Fernando	—Abba (Mogull RCA)
8	8	Dancing Queen	—Abba (Mogull RCA)
9	9	Jailbreak	—AC/DC (Alberts Albert)
10	10	Happy Days	—Silver Studs (Chappell Philips); Pratt & McClain—(Chappell Reprise)
11	11	Love Really Hurts Without You	—Billy Ocean (Albert GTO)
12	12	Only Sixteen	—Dr. Hook (Essex Capitol)
13	13	Rhiannon	—Will You Ever Win?—Fleetwood Mac (Intersong Reprise)
14	14	We Do It—R & J Stone	(Rondor RCA)
15	15	Gotta Be The One	—Maxine Nightingale (Unit. Art. Unit.)
16	16	Rock & Roll Love Letter	—Bay City Rollers (Palace ARIST)
17	17	Afternoon Delight	—Starland Vocal Band (Windsong)
18	18	I Like It Both Ways	—Supernaut (Chappell Polydor)
19	19	Boogie Fever	—Sylvers (Perren Capitol)
20	20	Never Gonna Fall In Love Again	—Mark Holden (CAM EMI)

SPAIN

(Courtesy El Gran Musical)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Echame A Mi La Culpa	—Albert Hammond (CBS)—(Southern)
2	2	El Jardin Prohibido	—Sandro Giacobbe (CBS)—(Sugar)
3	3	La Ramona	—Fernando Esteso (Discophon)
4	4	Si Tu Fueras Mi Mujer	—Lorenzo Santamaria (EMI)—(EGO)
5	5	Solo Tu	—Camilo Sesto (Ariola)—(Arabella)
6	6	Viva America	—Banzai (Zafiro)—(Montserrat)
7	7	Fernando	—Abba (Columbia)—(Notas Magicas)
8	8	Europa	—Santana (CBS)
9	9	Hurricane	—Bob Dylan (CBS)—(April)
10	10	I Love To Love	—Tina Charles (CBS)—(Chappell)

This Week	Last Week	Artist	Title
1	1	Desire	—Bob Dylan (CBS)
2	2	Amigos	—Santana (CBS)
3	3	Barcelona, Gener De 1.976	—Lluís Llach (Movieplay)
4	4	Black & Blue	—Rolling Stones (Hispavox)
5	5	El Recital De Madrid	—Raimon (Movieplay)
6	6	Grandes Exitos	—Albert Hammond (CBS)
7	7	Wish You Were Here	—Pink Floyd (EMI)
8	8	Too Old To Rock 'N Roll Too Young To Die	—Jethro Tull (Ariola)
9	9	Presence	—Led Zeppelin (Hispavox)
10	10	Sabato Pomeriggio	—Claudio Baglioni (RCA)

SWEDEN

(Courtesy GLF)

*Denotes local origin

SINGLES

This Week	Last Week	Artist	Title
1	1	Moviestar	—Harpo (EMI)
2	2	Let Your Love Flow	—Bellamy Brothers (Warner Brothers)
3	3	I Love To Love	—Tina Charles (CBS)
4	4	Baretta's Theme	—Sammy Davis Jr. (Philips)
5	5	Lady Bump	—Penny McLean (Ariola)

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Jazz Collectors At Indiana Convention

INDIANAPOLIS — More than 100 jazz record collectors, including professional and amateur jazzmen, gathered here Aug. 19-21 for the eighth annual convention of the International Assn. of Jazz Record Collectors.

The group, which has created more than two dozen of its own LPs, presented lecture/demonstrations, screened jazz films, listened to and traded rare 78s and LPs and hosted a number of live performances and jam sessions at the Atkinson Hotel.

Among topics explored in members' presentations were, "The Care And Feeding Of Early Recordings," "Preservation And Disposition Of Jazz Record Collections," and "Indiana's Contribution To Jazz." The latter, presented by Duncan Schiedt, incorporated recordings and slides and enlisted participation of Indianapolis-area jazz veterans who spoke about the region's musical history.

Schiedt, also displayed an unpublished photograph of legendary

trumpeter Bix Beiderbecke, regarded as one of the high points of the convention.

Other presentations were: "On The Road With McKinney's Cotton Pickers—A Reminiscence," "The Best Of Ben Bernie," "Southern Recorded Music," "Hot Sounds" and "The Louisville Jug Bands."

In addition to much jamming, there were performances by Jabbo Smith, trumpet; Yank Rachell, jazz mandolin, and by the Willie Baker Quartet.

The final night of the gathering, jazz films were screened continuously from 8 p.m. until dawn.

It was announced that the association is considering Miami for its 1977 convention site.

Nashville Scene

• Continued from page 53

Nashville, returns to Jackson, Miss., to set up a law partnership.

Celebrating its ninth year in business, Woodland Sound Studios reports a busy week with sessions by Mickey Gilley, Sunday Sharpe, Mickey Newbury and Billy "Crash" Graddock. During the same week, sessions were handled for Heartwarming, Nashboro, GRT and jingle sessions for Kelson Herston Productions. "We usually have about 15%-20% of the country chart records either recorded or mastered at Woodland," reports Glenn Snoddy, president of Woodland.

Turner Fued

• Continued from page 38

from Mrs. Turner at 5:15 p.m. on Aug. 20, indicating it was marital trouble that prompted her refusal to go through with the concert contract. Kanter says he had been working with their attorneys for days trying to work out separate dressing rooms and whatever else would make them more comfortable to play the date.

Kanter complained, in announcing ticket refunds, that the cancellation not only represented a loss of much-needed revenue, but was also an inconvenience to the public because of the short notice.

Scopus Award Goes To Frank Sinatra

NEW YORK—The 1976 Scopus Award of the American Friends of the Hebrew Univ. of Jerusalem will be presented to Frank Sinatra at a Nov. 14 dinner ball at the Century Plaza, Los Angeles.

Announcement came from Avraham Harman, former Israeli ambassador to the U.S. who is now president of the university; "We honor Mr. Sinatra for his longstanding friendship with the Israeli people, for his enduring contributions to his industry, and for his humanitarian efforts in the best Judaio-Christian tradition."

Distribution Set

LOS ANGELES — Wisconsin-based Nu-Tryal records has signed a longterm distribution agreement with Nationwide Sound Distributors. Signed to the label are Tommy O'Day and Marvin Rainwater.

Guardian To ABC

LOS ANGELES—ABC Records has signed a production agreement with Guardian Productions. The first LP release under the new agreement will be Harold Melvin & the Blue Notes.

'Teddy' Big

• Continued from page 28

waukee's country stations, Ruegger notes, the single was not programmed in pop formats.

"A large number of the kids who were buying the record don't tune to the country stations at all. They had to have heard it on the jukebox," Ruegger concludes.

Ants 'N' Pants

• Continued from page 12

pop, folk and hard rock racks contain all the top charted albums," says Schulman.

In addition to albums and singles, the 1,500-square-foot record department also services 8-track tapes, needles and posters.

Talent For MOA

CHICAGO—Ronnie Milsap (RCA), Brenda Lee (MCA), Conway Twitty (MCA), Barbara Mandrell (ABC/Dot) and the Jim and Julie Murphy Show are scheduled to entertain at the MOA International Expo banquet here, Nov. 14.

FLOPS ARE FEATURED IN N.Y. SHOW

NEW YORK—"Hit Tunes From Flop Shows," a musical review which its director calls "75 years of great music from Broadway's biggest turkeys" opened a three-week run at the Summergarden of the Museum of Modern Art, Friday (27).

The review utilizes some of America's most popular music from such composers as Cole Porter, Irving Berlin, Eubie Blake, George M. Cohan and Kurt Weill, and stresses the fact that although they produced some of the music world's most loved songs, they also had their bombs.

The unsuccessful shows are not named in the review, but the audience is encouraged to guess which they were and the years in which they made their entrances and exits.

"Hit Tunes From Flop Shows" runs through Sept. 11.

CBS In Lawsuit

• Continued from page 1

More than a dozen individual stores, as well as a small chain, have agreed to halt promo sales as a result of these notices, according to a label spokesman, and the campaign to achieve voluntary compliance is said to be continuing. Legal action, such as the suit against Mammoth, is only to be taken if notices are ignored.

The CBS disks cited in the complaint against Mammoth include both classical and pop items. Two of the albums contain recordings by the New York Philharmonic conducted, respectively, by Leonard Bernstein and Pierre Boulez, and a third presents the Mostly Mozart Orchestra under Antonia Brico. The pop product is by Sly & the Family Stone, Shirley MacLaine and John McLaughlin. All are copyrighted by CBS Records.

By selling promo versions of the recordings, Mammoth infringed these copyrights, the complaint alleges. Their infringement was "willful," it is charged, in that the "defendant continued such sales despite notices by plaintiff."

Moreover, the complaint claims that the sale "constitutes unfair trade practices and unfair competition."

In a supporting affidavit, CBS attorney Donald Biederman notes that promotional records are "non-royalty" bearing, with no revenues paid to artists, producers, copyright owners of the music, or to the AFM. He adds that AFTRA members lose out on the possibility of supplementary scale payments, due them when commercial copies exceed "a particular sales level."

Biederman's affidavit also takes up the marketing effect of promo copy sales. "This deprives CBS of legitimate sales," he declares, "and constitutes unfair competition with CBS and with those legitimate record merchandisers who refuse to deal in such records."

Resident attorney in Carbondale filing the suit is John K. Feirich, associated in the action with Mark T. Keaney, of the St. Louis law firm of Lewis, Rice, Tucker, Allen & Chubb, working on behalf of CBS Records.

Chrysalis Indie

• Continued from page 3

pendent label from Warner, says Ellis.

"We have always wanted Chrysalis to be a full record company, not just a label," says Ellis, whose partner Chris Wright is based in London. "As far as I'm concerned, it's easier for a small record company to get things done as an independent because there are fewer people you have to motivate, make requests from and get to agree with you."

Ellis feels that only the strongest independent distributors survived the shaky period when most major labels started their own in-house branch distribution operations. "I look around and see how well Casablanca is doing now with independent distribution and how Island broke Bob Marley with its independent distributors," he says. "I'm not worried that independent distributors can't do the job today."

Chrysalis is filling the final few slots in what will be a U.S. staff of 35. "Our goal is to sell twice as many records this year as we did in the same amount of time under major label distribution," says Ellis. "And I think Chrysalis can realistically do it."

House Unit Action

• Continued from page 3

Rodino strongly backed the subcommittee's plea for acceptance of the bill without bringing up new amendments that could ruin the delicate balance reached between rights of copyright owners, commercial and noncommercial users, and the public interest.

Rodino warned that very little time remains for the House to vote, and for reconciliation of Senate and House revision bills in conference committee, before the scheduled Oct. 2 adjournment of this 94th Congress. He added that he has been urged to act on the bill even by some who are not entirely satisfied with it. "Its time has come," he says.

Only the lone dissenter, Rep. Joshua Eilberg (D-Pa.) persisted in trying to get an amendment for total exemption from copyright payment for his constituent owners of small rural cable tv systems. But Rep. Kastenmeier said that given the privilege of compulsory licensing, every user of another's copyright property must and should pay something—and it is minimal in the bill for small cable operators.

At a very brief judiciary committee session on the bill earlier in the week, the possibility of a juris-

dictional dispute with the House Commerce Committee was termed the only major threat to the bill at this time, barring unexpected delays or other cataclysm.

Kastenmeier told Judiciary chairman Rodino that he does not expect this to happen. He feels sure there will be no break in the continuing, cordial liaison his group has had with the House Commerce Committee on the section of the bill involving cable tv and broadcasters.

But if it did happen—a last-minute Commerce Committee demand for referral "would kill any chance of passage of the revision in this Congress," he said with unaccustomed bluntness. Broadcasters could use this tactic in a try for demands not met by the subcommittee bill.

It was a last minute jurisdictional dispute with the Commerce Committee chairman during the floor vote on the 1967 House revision bill that killed the cable tv section and very nearly the whole bill. A similar late-hour demand for referral to his committee by Sen. John O. Pastore, chairman of the Senate Communications subcommittee, raised havoc during the 1974 passage of the Senate revision bill S.1361 and resulted in deletion of the record performance royalty.

Acts Tape TV Background

• Continued from page 3

arrangements for the songs, designed to make the best use possible of the intimacy and limited high-and-low range of tv sound.

Bob Henry, Captain & Tennille show producer whose tv career of 19 years includes series for Andy Williams, Perry Como, Mac Davis, Gladys Knight & the Pips and Flip Wilson, says, "I've never worked with a star who has studied the electronics and acoustics of tv sound reproduction the way the Captain has. He and Tennille cancelled a month of bookings and came off the road early so that Daryl could prepare arrangements of songs for the show."

These special arrangements by Dragon will take the most advantage possible from the limited parameters of tv sound, Henry explains. "The charts will work within the limits of effective high and low range carried by the tv speaker. He is trying to create the illusion of intimacy by featuring mainly small instrumental ensembles with electric keyboards that should reproduce well. As the Captain says, most of what comes through in television music is the beat."

Tony Orlando says, "The best example I can give about how tv big-wigs downgrade sound is that the audio engineers are still working at boards that have dials instead of the tab slides recording studios have used for years."

Orlando feels the sky is the limit for tv sound potentialities since it is carried on the FM band.

"Listen to the sound on the telecast of the Grammy awards. It's an insult to all the musicians who made the records being honored, as well as the public," he says.

Better tv sound reproduction would greatly enhance record sales, Orlando claims. "It has to move records when an audience of 31 million is watching our weekly show. I feel that my series has the best sound on any weekly musical-variety hour because I mix the tracks in a record studio. When you're singing live on a tv show with a band that's in a studio on another floor, it's just not as good."

Orlando suggests that one possible reason for Dick Clark's "American Bandstand" remaining on the air for more than 20 years is that the show uses professionally mixed finished records.

"It's up to CBS and RCA to lead the way in improving tv sound," Orlando insists. "These companies have a stake in both television and recording, hardware as well as software. Billboard is doing a valuable service in underlining this problem for the industry."

Chris Bearde, director of the upcoming new Bill Cosby show as well as the syndicated Bobby Vinton series, says: "The heart of the problem is that tv programmers prefer elegant copies of what has succeeded in the past, rather than trying anything original. You are also stopped right now by the hardware of little speakers."

Bearde suggests that it would be profitable for record labels to sponsor their own specials, using FM simulcast sound, to expose important product.

On the Cosby show, big name music guests will be offered total control of their own five-minute segments. "They can turn in anything on the film or videotape that they like to go along with their music," says Bearde. "Cosby is now recording as a singing artist himself, and he's open to experiments with sound technology."

Ron Weisner, a former Buddah Records executive who was instrumental in exposing Gladys Knight & the Pips via tv guest shots, says, "The bottom line is that you will never capture tv sound quality comparable to what is available on records until the speakers put into home sets are upgraded, no matter how many studio technical tricks are done."

Weisner, now active as an independent manager and also involved as a tv packager on shows such as "Wonder Woman," feels that a good interim step would be the widespread manufacture of tv sets with outside speaker jacks.

Close-Up

FREDDIE HUBBARD—Windjammer, Columbia 34166.

Hubbard is among the jazzmen who have seen the light, heard the message and have become part of the school of sensibility.

He's sensible in terms of playing a brand of music which has the greatest potential for returning to him the greatest rewards in terms of audience appeal and dollars in his pocket.

Under the knowledgeable aegis and sympathetic hand of Bob James, producer, arranger and keyboard expert, Hubbard's soiree into the realm of crossover jazz is accomplished in first-rate fashion.

Not only is his playing totally endemic to the music—two of the six cuts are previous pop hits, the others new, melodic meanderings—but the arrangements and inclusion of vocalists for the first time all lead the listener to a kind of neo-funky dance land where the spirits are free roaming.

This is the first James-Hubbard collaboration for Columbia, the two having worked steadily for CTI, and it is a natural teaming. The two musicians know each other and James knows where Columbia wants Hubbard to go: away from the pure, hardcore jazz field and into the more lucrative ersatz pop-jazz-soul-disco blender.

And that's what come out, but with skill and taste and brimming with vitality and loaded with happy sounding music.

The large orchestral setting behind Hubbard's trumpet and flugelhorn is built around leading New York sidemen plus five voices. These voices are used selectively—rather than sparingly—on three cuts to more or less repeat titles or single phrases. They don't complete any song.

There are 10 violins, two viola and two cello plus four additional backup trumpets and a rotating array of drummers and guitarists.

The problem with this kind of record is that in order to accom-

modate all the required ingredients—voices, electric keyboards, strings, brass choirs—the headliner doesn't get as much time to blow; he loses improvisation time and this is what has happened here.

We hear less of Hubbard than we should, but the compensation is there in the form of exciting charts, excellent section work by the strings and brass, the chattering voices and key solos by Hubert Laws, Mike Brecker and Eric Gale, just to name three stellar contributors.

The opening cut, "Dream Weaver," combines some softly caressing flugelhorn with punchy trumpet work to match a funky rhythmic feeling. "Feelings" has a mellow feel, accented by the flugelhorn and Eric Gale's rich electric guitar infusion.

"Rock Me Arms" offers Laws riding on top of the five voices as Chris Parker lays out the accepted disco tempo on the open top hat. This is a definite disco crossover effort.

"Touch Me Baby," written by James, is the second strongly slanted soul/pop crossover work, with Hubbard finally getting into some high register soaring with a conga beat adding a Latin pulse. Mike Brecker's tenor comes through effectively.

"Neo Terra" (a Hubbard original), has plenty of percussive excitement riding in the background and the trumpeter's fast fingering and flighty high notes.

"Windjammer," the closing track by Hubbard, is the most adventurous song production-wise. There is ample room to stretch out for all the soloists; Hubbard marches understandingly along with the 4/4 brigade, George Gables' Fender bass walks along the melody line in an upfront position and Brecker's tenor is filtered somehow to edge out the midrange tones and thereby create an oddball sound which actually strengthens the restless quality of the composition.

Hubbard has entered a more controlled, less free form environment and it works. **ELIOT TIEGEL**

UA's 'New York' Picture

• Continued from page 6

screenplay, Earl Mac Rauch, is only 26. He turned in a marvelous story. But his dialog was 1976. I had to change almost all of it back to 1945-55 talk. I had to show DeNiro how to hold a saxophone, how to finger it, how to walk and how to dress as it was in the '40s. And he was a quick study, eager to learn and adapt. Of course he helped me with my acting. In the film I turn over my band to him and he becomes the leader. In the end he is a successful record producer with a flock of r&b and rock chart-toppers."

Now 57, Auld's booming tenor pipe is heard throughout the picture. The songs are those which were hits by Glenn Miller, Tommy Dorsey, the Andrews Sisters, Benny Goodman and other sizzling attractions of another generation. They include "Opus One," "Don't Be That Way," "Night In Tunisia," "Once In A While," "Taking A Chance On Love" and "Bugle Call Rag."

"Jerry Richardson came in and blew up a batch of Bird Parker for one scene," says Burns, reminiscing of the mid-40s bop period. "And we've recorded Sol Gubin's drums, Jimmy Cleveland and Conte Condoli, trumpets; Russ Freeman, piano, and Chauncey Walsh re-creating Tommy Dorsey's solo trombone.

"The pre-recording is completed and now we are working toward the

post-scoring sessions," Burns notes.

There's one scene which will tug at the sentiments of many in the industry. Boris Leven designed a nostalgic "Moonlit Terrace" of the Biltmore Hotel where, under the twinkling nocturnal skyline of New York City, 300 couples dance to a big band beat as VJ Day (1945) is joyously celebrated. It's in this setting that Bill Baldwin, who announced orchestra remotes in those days, is filmed playing the late Martin Block. Block in those days was the most popular and highly paid deejay in the world with his "Make Believe Ballroom" series on WNEW.

Through the decades, Hollywood has repeatedly attempted pictures revolving around musicians. The Dorsey brothers, Glenn Miller, Gene Krupa and Benny Goodman were used as pegs for stories and all the films were branded as "hokey" and "distorted" and "a crock."

B'way Musicals

• Continued from page 6

one show, and Fridays for two shows at 7:30 p.m. and 10 p.m. On Saturdays "Me & Bessie" will play two shows at 2:30 p.m. and 7:30 p.m., with "Oh Calcutta" coming in for a 10 p.m. performance. On Sundays the stage will be taken over by "Me & Bessie" at 2 and 5 p.m. with "Oh Calcutta" returning at 7 p.m. for one show.

“**BETTY**”

NB-863

KISS

SMASH



A **rock steady**
PRODUCTION inc.

Produced by
Bob Ezrin

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/4/76

Number of LPs reviewed this week **58** Last week **57**



JUDY COLLINS—Bread & Roses, Elektra 7E-1076. This is a stunning set from an artist who can always be relied upon for an intriguing selection of material and impeccable performance. Here she draws her repertoire from writers as diverse as Leonard Cohen, Elton John and Duke Ellington; there's also a new song of her own, "Out Of Control." Production and most of the arrangements were done by Arif Mardin with extraordinary delicacy; they are a perfect complement to Collins' gentle, intense vocals.

Best cuts: "Bread And Roses," "Out Of Control," "Come Down In Time," "I Didn't Know About You."

Dealers: Collins' loyal public grows with every release. Keep her more recent catalog of LPs visible near the new one.

TOWER OF POWER—Ain't Nothin' Stoppin' Us Now, Columbia PC34302. With a bit more apparent energy and bite than there seemed to be on Tower's last two LPs on its previous label, the original East Bay black & white soul horn band continues to mine its rich earlier vein. There is a spirit of bravado in other lyrics and song titles here besides the title cut. Tower of Power seems to be trying to tell us, in its first Columbia album, that it is determined to pick up its career once more after a mysterious and disappointing stall several albums back, when the hit singles stopped coming and it returned to second billing or smaller halls in its constant touring. The music here delivers well on the "second-birth" theme, with funky vocalist Edward McGee and the driving instrumentalists striking out the notes with hard-punching intensity. Tower hasn't discovered any new sounds for itself here. But it is mining the vein of r&b horn music, in both uptempo numbers and ballads, with renewed dedication and self-confidence.

Best cuts: "You Ought To Be Havin' Fun," "By Your Side," "It's So Nice," "While We Went To The Moon."

Dealers: The group sells strongly out of both rock and soul shelves.

MANHATTAN TRANSFER—Coming Out, Atlantic SD 18183. On its second album, after establishing a personal appearance following throughout the U.S., the ultra-versatile Transfer continues to show off its awesome command of most genres and periods of 20th Century pop music. Producer Richard Perry, an aficionado of the whole pop music past in his own right, gives the foursome dead-on remakes of backings ranging from sleazy mambo to rock oldies, to fake-jungle soundtracks or hipster jazz. It's hard to say if there is any particular type of music the four singers revive especially outstanding, they do it all so well, with such musical accuracy and humorous verve. If anybody could get on the singles charts today with "Poinciana" or "Chanson D'Amour," it well deserves to be Manhattan Transfer.

Best cuts: "Helpless," "Speak Up Mambo," "SOS," "The Thought Of Loving You."

Dealers: The group's manager, Aaron Russo, also handles Bette Midler and well understands the importance of tie-in touring support.



TOMMY OVERSTREET—Turn On To Tommy Overstreet, ABC/Dot DOSD-2056. Inaugurated by his latest single that hit number 15 on Billboard's chart, "Here Comes That Girl Again," Overstreet offers a set of ballads aided by solid production from Ron Chancey and sweetened by Bergen White's string arrangements. "Love Let Me Down," one of the best songs Overstreet has recorded, is included. Steel counterpoint strings for an effective balance that broadens Overstreet's appeal. The album utilizes the talents of seven of Nashville's best guitarists and emphasizes Overstreet's capability smooth vocalizing.

Best cuts: "Here Comes That Girl Again," "90 Proof Lies," "Love Let Me Down," "One Woman Man," "Shoulder To Shoulder," "In Between The Shadows And The Sun," "Summertime Lovin'," "I'll Give Up (When You Give Up One Me)."

Dealers: Overstreet's touring and growing chart reputation should prod sales.

EDDY ARNOLD—Eddy, RCA APL1-1817. "It makes you want to sing when you have good songs and pleasant surroundings," comments Arnold in the liner notes of this LP marking his return to RCA and his first record association with producer Owen Bradley. The good songs include his hit single "Cowboy" that has brought his recording career back from the doldrums. The catchy, uptempo nostalgic number is one that very few singers besides Arnold would attempt. As usual, Bradley keeps the background simple and effective, allowing the songs to build into powerful units that merge into a strong album. Material varies from old-sounding new songs such as "Cowboy" to new-sounding old songs such as "Goodnight Irene." The Holladay Sisters add some fresh vocal accompaniment. Song, singer and producer merge to give Arnold his best release in a long time.

Best cuts: "Cowboy," "Goodnight Irene," "Remember The Good," "Put Me Back Into Your World," "Don't Let The Good Times Roll Away," "She's Just An Old Love Turned Memory."

Dealers: Eddy's back with a vengeance; don't forget his impressive and massive pop audience appeal.

JOHNNY CARVER—Afternoon Delight, ABC/Dot, DOSD-

2042. Carver's timely LP comes as the title tune hits number 9 with a star on this week's Billboard chart. The catchy ode to afternoons sets the stage for an upbeat, easy going album that effectively displays Carver's vocal capabilities. Crisp background voices and plenty of guitars—lead, steel, acoustic and electric bass—join with Bobby Thompson's banjo for an entertaining set. Material swings from country to pop, but Carver keeps the delivery on the country side. Radio programmers will enjoy the preponderance of uptempo numbers such as "Sweet City Woman" and "Snap, Crackle And Pop" complete with sound effects.

Best cuts: "Afternoon Delight," "Daydream," "Every Fool Has A Rainbow," "Sweet City Woman," "Just A Dream."

Dealers: Carver's red hot single should move the LP of the same name.

JERRY REED—Both Barrels, RCA APL1-1861. Lively outing with a swamp-rock beat that keeps surfacing from cut to cut. Produced by Reed and Chet Atkins, the album is influenced by Reed's role in the Burt Reynolds movie, "Gator," to which Reed contributed the title song "Gator," included here, and some effective acting. Any Reed/Atkins pairing can be expected to produce some great guitar work—and that's the case here. Reed enhances his reputation as a gifted writer and a performer who can span the range from offbeat uptempo songs to sensuous ballads. Salutes to three states with "Alabama Jubilee," "Kentucky" and "Oklahoma Sunshine" are among the highlights, but the creative climax comes with Reed's classic from the past—"Remembering."

Best cuts: "Alabama Jubilee," "Remembering," "Kentucky," "Last Train," "Gator," "Oklahoma Sunshine," "Good For Him."

Dealers: Popularity of motion picture "Gator" should bolster this release carrying the title song. The movie role has also given Reed increased visibility.



JERMAINE JACKSON—My Name Is Jermaine, Motown M6-842S1. Jackson's first solo LP effort since leaving the Jackson 5 proves that he is indeed a qualified vocalist. He moves easily through vocal changes on all numbers. This album offers an impressive compilation of uptempo and ballad tunes. Some of the intros are long and mellow but with spicy orchestral arrangements. Background vocals by Thelma Houston are also a plus, as she weaves in and out of tunes offering just the right touch to complement Jackson's efforts.

Best cuts: "Let's Be Young Tonight," "Faithful," "Who's That Lady," "I Just Want To Take This Time."

Dealers: This LP should be displayed with both pop and soul vocalists.

CAROL DOUGLAS—Midnight Love Affair, Midland International, BKL 1-1798 (RCA). This entire LP might well be a dancer's dream. It kicks off with a driving beat and builds from there. There is an impressive blend of three tunes on side A that shows both the musicians and Douglas at their very best. The tunes which move gracefully from one to the next without a break are "Carol's Theme Pt. 1," "Midnight Love Affair" and "Carol's Theme Pt. 2." Her vocals are clear and concise, she does not seem to waste notes even when singing energy-sapping disco tunes.

Best cuts: "Carol's Theme," "Midnight Love Affair," "Crime Doesn't Pay," "Life Time Guarantee."

Dealers: This LP will appeal to pop, r&b and disco customers.



RON CARTER—Yellow & Green, CTI 6064 S1. Modern jazz's protean bassist, and one of the most sought after sidemen, stands out majestically on this program of six cuts involving trio-quartet-quintet settings. He has arranged all the cuts. On "Willow Weep For Me," a solo effort on piccolo bass, which is half the size of a regulation acoustic model, one hears the melody on the right and his support vamping on the left—a clever utilization of multi-tracking and stereo techniques. Carter's broad tones, his attacking style on the uptempo tunes and his ability to play melody on the standup acoustic instrument like a guitar, produce startling results. Drummer Billy Cobham, back in pure jazz circles with this assignment is relaxed and subdued as is much of the LP. Pianist Kenny Baron and Don Grolnick produce lovely melodic accompaniment for Carter.

Best cuts: "Yellow & Green," "Willow Weep For Me," "Eistrophy," "Receipt Please."

Dealers: Carter's poll wooing reputation should ensure movement. He's just completed playing with a CTI touring package.

JOHN KLEMMER—Barefoot Ballet, ABC ABCD-950. Klemmer's touch in this followup to his hit "Touch" LP is of mellowness, delicacy and relaxation. These are the three qualities which come across in this program of eight of his works. The relaxed mood, with cascading notes emerging from his tenor sax, is followed through all the cuts—including "At 17," the only work not his. Dave Grusin's electric piano is a vital

element in the small group sound, playing clear tones in a soft manner, vamping behind Klemmer and also playing the same notes to add cushion to the sections. John Guerin's drums and Joe Porcaro's various percussive instruments add a variety of sounds to the mix which expand the musical inventiveness. Chuck Domanico's bass is laid back but felt.

Best cuts: "Whisper To The Wind" (where the Ecoplex superbly reproduces Klemmer's cascading notes in a repeat fashion), "Crystal Fingers," "Poem Painter," "Talking Hands," "Rain Dancer," "At 17," "Barefoot Ballet."

Dealers: Klemmer's previous LP was his first major market hit. If you use in-store play, this LP's haunting quality will draw attention.



HOLST: THE PLANETS—Philadelphia Orchestra (Ormandy), RCA CRL1-1921. The wide range of orchestral color tapped by Holst in this score, plus its mythological and astrological allusions, have made of the piece a popular repertoire item with special appeal to throngs of young listeners not otherwise attracted to classical music. Dramatically performed by a virtuoso orchestra in outstanding sound, this reading should quickly jump on the bestselling chart where earlier versions have won former berths.

Dealers: The first of RCA's reduced-cost specials (for a limited time), it is also due for heavy label exploitation.

Billboard's Recommended LPs

pop

ABBA—Greatest Hits, Atlantic SD 18189. Well packaged 14-song anthology from the Scandinavian outfit that has racked up five Top 40 hits in the U.S. over the past couple of years. Some may regard Abba's sweet, sparkling, highly commercial pop-rock sound as lightweight, but the group was considered hip enough this past season to get a guest spot on "Saturday Night." And it does put together consistently entertaining singles that sell around the world. **Best cuts:** "Waterloo" (a 1974 monster), "SOS," "I Do, I Do, I Do, I Do, I Do," "Honey, Honey," "Mamma Mia," "Fernando" (which leaps on the Hot 100 this week at a starred 77).

RON WOOD & RONNIE LAINE—Mahoney's Last Stand, Atco SD 36-126 (Atlantic). Two of the U.K.'s premier guitarists (Faces, Stones etc.) team up for a motion picture soundtrack with many of Europe's biggest names sitting in. Peter Townshend of the Who and Traffic's Rick Grech are pretty heavy session names. Oddly, the music for this unreleased movie is largely back-country U.S. blues and bluegrass. The musicians, however, handle the material with great style and obvious affection, everything from country-soul "Ode To Billy Joe" pastiches to semi-hoedown stomps. A charming novelty for serious collectors. About half the cuts have vocals. **Best bets:** "Tonight's Number," "Chicken Wired," "Just For A Moment," "Hay Wired."

THE NEW TONY WILLIAMS LIFETIME—Million Dollar Legs, Columbia PC 34263. Williams' realigned Lifetime comes up with a mellow assortment of jazz, soul and disco sounding arrangements. The group is comprised of skilled musicians aided effectively by a string and horn section with arrangements by Jack Nitzsche. All instrumentals are tender and evolve around a recurrent love theme. Solid production by Bruce Botnick recorded in the Rockies at Caribou. **Best cuts:** "Inspirations Of Love," "Sweet Revenge," "Joy Filled Summer," "Million Dollar Legs."

NOEL REDDING BAND—Blowin', RCA APL1-1863. The bassist in the late Jimi Hendrix's legendary trio has led a number of projects on his own in recent years, with little success. But this time around he has gotten together a solidly rocking quintet that plays all sorts of rock'n'roll material with a welcome absence of solemnity. Most of the songs are co-written by Redding and keyboardist David Clarke. The LP was cut in Houston of all places. An enjoyable, all-around rock package. **Best cuts:** "Back On The Road Again," "Yes, It's Alright," "Hold On," "Take It Easy."

LES MCCANN—River High, River Low, Atlantic SD 1690. McCann sings on all 11 cuts, but there's a limiting factor to the music which he writes. Lyrics by someone called Rev. B are intense and full of crying pleas for improved conditions for humanity. McCann's quartet offers its superb backing, but the material doesn't match its potential or ability of McCann. **Best cuts:** "Loved You Full In Every Way," "I've Been Thinking About My Problems," "Woman, Come Home."

BOBBY RYDELL—Born With A Smile, PIP PIP-6818. Comeback successes of Neil Sedaka and Frankie Avalon have made Rydell conspicuous by his absence; where's he been while other '60s stars were getting famous again? This LP should give him a little of the spotlight back, with a pleasant collection of disco-flavored MOR numbers and the occasional ballad to show off Rydell's amiable vocals. An unambitious album, but name value alone will generate interest among old fans. **Best cuts:** "Wild One," "Tomorrow Is Today," "Feels Good."

PETE CARR—Not A Word On It, Big Tree BT 89518 (Atlantic). Muscle Shoals guitarist-arranger-producer Carr hits the stu-



PATTI AUSTIN—End Of A Rainbow, CTI CTI5001. An outstanding debut album by an artist who is going to have pop, jazz and MOR audiences entranced in no time. Austin is a real singer and stylist, controlled, mellow and sensuous. Her original material (eight of the nine tracks) is excellent, with gorgeous melodies and graceful lyrics, mostly in a pop-ballad vein. Jazz-styled arrangements add a fluid touch; Austin's expressive singing does the rest.

Best cuts: "Say You Love Me," "You Don't Have To Say You're Sorry," "There Is No Time," "What's At The End Of A Rainbow."

Dealers: Austin's name isn't known yet, but in-store play will work wonders.

MOTHER'S FINEST, Epic PE 34179 (Columbia). This five-man, one-woman group offers a very different rock sound displaying a working marriage of hard rock, r&b, pop with gospel overtones. Vocals are extremely strong, often raunchy, but impressive. Instruments are arranged to complement the group, and although they are often out front, they never overshadow the vocals. The female vocalist takes solos where she moves up and down the scale effectively. The group displays such drive, even the ballads appear to be uptempo.

Best cuts: "Fire," "Fly With Me (Feel The Love)," "Don'tcha Wanna Love Me."

Dealers: Although a new group, LP is excellent and should be given a prime exposure spot.

dio with a few of his best session buddies to turn out an LP with himself as leader. The cuts range from the tidily funky to space-ethereal funky and, as promised in the title, there are no half-baked singing attempts. **Best cuts:** "Theme From Sparkle," "Broken Stone," "Race Of The Computers."

soul

THE JIMMY CASTOR BUNCH—E-Man Groovin', Atlantic SD 18186. A cleverly arranged LP suited for the r&b and disco markets. Castor has made a career of novelty tunes; this LP is no exception; however, he seems to have taken a more sophisticated approach. The group combines mellow vocals with a driving funky beat then swings full force into disco. Castor sings all lead and background vocals on this LP. **Best cuts:** "E-Man Groovin'," "Space Age," "Everything Is Beautiful To Me."

BO KIRKLAND & RUTH DAVIS—Bo & Ruth, Claridge CL-1002. Working the mainstream of traditional soul duo singing, Bo & Ruth have come up with several interesting songs (Bo generally co-writes with outsiders) and a clean, tight sound. It isn't Motown-level production but it's nice, honest, soulful love ballads, mostly at midtempo. **Best cuts:** "I Feel Love In This Room Tonight," "We Got The Recipe," "To Make You Love Me."

WILLIS JACKSON—Plays With Feeling, Cotillion SD 9908 (Atlantic). Funky disco is what Jackson plays on his gutsy tenor sax, augmented by strings, voices and lots of energy playing by the rhythm and horn associates. Not all cuts are out and out disco flavored, but that seems the crossover intention. Jackson goes from a dirty sound on "Racubah" to a warm romantic feel on "Feelings." **Best cuts:** "Racubah," "Do Your Super Thing," "Feelings," "Bouquet."

SOLOMON BURKE—Back To My Roots, Chess ACH-19002. Soul-rock pioneer Burke finds his best groove on this somewhat uneven LP in the uptempo, emotional songs he writes for his own offbeat voice. At his best, he can still be a pretty ear-grabbing solo writer-singer-producer. But it's hard to see what a disjointedly wailing treatment of Cole Porter's standard "Night And Day" has to do with a "back to my roots" concept. **Best cuts:** "Burning For Your Love," "Back To My Roots," "Precious Flower."

jazz

BUD SHANK—Sunshine Express, Concord Jazz CJ-20. Veteran altoist-flutist taped these seven tracks with Larry Bunker's drums, Fred Atwood on bass, Mike Wofford, piano, and Bobby Shew blowing great gobs of trumpet, cornet and flugelhorn. It's an interesting, entertaining program and reminiscent, in spots, of the bop-tinged days of the '40s. **Best cuts:** "Here's That Rainy Day," "Flim Flam," "Horizon."

(Continued on page 70)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

JUDY
COLLINS

BREAD
AND
ROSES

IT'S BEAUTY
AND
EMOTION.

IT'S GENTLENESS
AND
STRENGTH

IT'S
BREAD
AND
ROSES
TE-1076

PRODUCED
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RECORDS
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TAPES.





JOHN DENVER—Like A Sad Song (3:41); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP, RCA 10774. The first single from Denver's new "Spirit" LP which arrives on the album chart at 14 this week is a reflective ballad with simple guitar-and-strings background. The lyrics have meaningful reverberation of some of Jim Croce's more subtle songs. Although this single is not as sad as the title might indicate, it does mark a change of pace from Denver's usual cosmic optimism. Here, the writer-singer is musing philosophically, not bemoaning fate.

NEIL SEDAKA—You Gotta Make Your Own Sunshine (3:21); producers: Robert Appere & Neil Sedaka; writers: Neil Sedaka-Howard Greenfield; publisher: Don Kirshner, BMI, Rocket 40614 (MCA). A single just as sunny and warm as might be expected from Sedaka's recent hits. The lyrics are clever and direct. The over-all sound, with a chugging bass line, is not unlike "Love Will Keep Us Together," which Sedaka also wrote although it was the Captain & Tennille who had the monster hit. Sedaka here makes a welcome return from his "Love In The Shadows" semi-griminess into the thoroughly upbeat style he seems most at home in.

NEIL DIAMOND—Don't Think... Feel (2:57); producer: Robbie Robertson; writer: N. Diamond; publisher: Stonebridge, ASCAP, Columbia 3-10405. The second single from Diamond's gold "Beautiful Noise" album has a slightly reggae bounce and a direct, happy feel. Diamond is avoiding his usual ambitious complexity of texture and comes across absolutely winningly in this more basic type of pop song. Typical of the lighthearted feel is use of a flute as the lead instrument on fills and breaks.

SPINNERS—The Rubberband Man (3:30); producer: Thom Bell; writers: L. Creed & T. Bell; publisher: Mighty Three, BMI, Atlantic 45-3355. This brilliant soul crossover group and its brilliant producer-writer Thom Bell is in top form with Linda Creed lyrics as wide-ranging as some of the early Jimmy Webb tunes for 5th Dimension. The Spinners and the backup horns bite crisply into the driving midtempo beat. The crispness of the energetic sound makes an arresting contrast to the meaningful lyrics about the type of person who sways too weakly to the pressures of life.

ABBA—Fernando (4:11); producers: Benny Andersson & Bjorn Ulvaeus; writers: B. Andersson, S. Anderson & B. Ulvaeus; publisher: Artwork, ASCAP, Atlantic 45-3346. Already a major hit across Europe, this is not the usual happily simple novelty tune usually associated with Sweden's Abba. Instead, it is a pretty lilting love ballad with just a touch of mysteriousness. An unusual military-drum introduction starts off production with something of the feel of "One Tin Soldier" before the melody moves through Joan Baez melancholy into a cheerier second theme which suddenly brings the listener into a more smiling frame of mind.

BAY CITY ROLLERS—I Only Want To Be With You (3:27); producer: Jimmy Ienner; writers: Mike Hawker & Ivor Raymond; publisher: Chappell, ASCAP, Arista 0205. An irresistible new cover of the early rock standard by the kings of contemporary bubblegum. The Jimmy Ienner production is a model of taste and the group sings with all the enthusiasm and high spirits this sort of approach requires. A string section break moves briskly along to bring back the group for a big finish and fade.

recommended

CARLY SIMON—Half A Chance (2:49); producer: Ted Templeman; writers: Carly Simon & Jacob Brackman; publishers: C'Est and Maya, ASCAP, Elektra 45341

TODD RUNDGREN—Love Of The Common Man (3:35); producer: Todd Rundgren; writer: Todd Rundgren; publisher: Earmark, BMI, Bearsville 0310

THIN LIZZY—Cowboy Song (3:17); producer: John Alcock; writers: Lynott-Downey; publisher: R.S.O., ASCAP, Mercury 73841 (Phonogram).

TOM SNOW—Rock & Roll Widow (3:28); producer: Michael J. Jackson; writer: Tom Snow; publisher: Beechwood/Snow, BMI, Capitol 4330.

ANDREW GOLD—Stay (3:35); producer: Peter Asher; writer: Maurice Williams; publisher: Windsong, BMI, Asylum 45339 (Elektra).

HARPERS BIZARRE—You Gotta Make Your Own Sunshine (2:50); producer: Tom Pascal; writers: Sedaka/Greenfield; publishers: Sedaka/Greenfield, BMI, The Forest Bay Co 7547

FARAGHER BROTHERS—Never Get Your Love Behind Me (3:27); producer: Vin Ponce; writers: J. Faragher/T. Faragher; publishers: Braintree/Faraitap, BMI, ABC 12210.

DALTON & DUBARRI—Success And Failure (3:03); producers: Gary Dalton & Kent Dubarri; writers: Gary D. Stovall/Kent D. Sprague; publishers: American Broadcasting Music/Dalton & Dubarri, ASCAP, ABC 12207.

THE SONS OF CHAMPLIN—Imagination's Sake (2:41); producer: Keith Olsen; writers: B. Champlin-R. Moitoza; publisher: Intersong, ASCAP, Ariola 7633.

TOMMY JAMES—Tighter, Tighter (3:47); producer: Tommy James; writers: James-King; publisher: Big Seven, BMI, Fantasy 776.

MANFRED MANN'S EARTH BAND—Blinded By The Light (3:48); producers: Manfred Mann & Earth Band; writer: Bruce Springsteen; publisher: Laurel Canyon, ASCAP, Warner Bros. 8252.



COMMODORES—Just To Be Close To You (3:28); producers: James Carmichael & The Commodores; writers: L. Richie-Commodore; publishers: Jobete & Commodores Entertainment, ASCAP, Motown 1402. Intense, slow, soulful ballad is similar to the group's "Sweet Love," which was a top five pop hit four months ago. Excellent almost gospel-tinged vocals from this group that is rapidly becoming one of the biggest in the field. "Hot On The Tracks" LP is in Billboard's top 20.

CANDI STATON—Run To Me (4:18); producer: Dave Crawford; writer: Dave Crawford; publisher: DaAnn, ASCAP, Warner Bros. 8249. Another quality single that has much of the same disco appeal of the lady's recent "Young Hearts Run Free," which went top 20 pop and No. 1 soul. Emotional, soulful vocals are full of longing, and make the lyrics far more important than in the average disco hit. Conveying feeling even in a fairly fast-paced number like this is what makes Candi special.

recommended

JERRY BUTLER—The Devil In Mrs. Jones (3:10); producer: Mark Davis; writer: M. Smith; publisher: Kizzie, ASCAP, Motown 1403.

MARGIE JOSEPH—Don't Turn The Lights Off (3:27); producer: Lamont Dozier; writer: L. Dozier; publisher: Dozier, BMI, Cotillion 45-44207 (Atlantic).

B.T. EXPRESS—Energy To Burn (3:25); producer: Jeff Lane; writers: S. Taylor-T. Howard; publishers: Triple "O" Songs/Jeffmar/B.T. Express, BMI, Columbia 3-10399.

THE STYLISTICS—Because I Love You, Girl (3:36); producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Boca, ASCAP, H&L 4674.

THE DELLS—No Way Back (3:01); producer: Mike Terry; writers: A. Terry-W. Morris-R. Brooks; publisher: Cambi, BMI, Mercury 73842 (Phonogram).

GLORIA GAYNOR—Touch Of Lightning (3:42); producers: Meco Monardo, Tony Bongiovi and Jay Ellis; writers: Joey Levine-Bill Calanty; publisher: Crushing, BMI, Polydor 14342.

JAMES GILSTRAP—Love Talk (3:54); producer: Wes Farrell; writers: Dee Ervin-Wes Farrell; publisher: Pocket Full Of Tunes, BMI, Roxbury 2029.

NEW BIRTH—Fallin' In Love (3:01); producers: James Baker & Melvin Wilson; writers: Dan & Ann Hamilton; publisher: Spitfire, BMI, Warner Bros. 8256.

BLUE MAGIC—Teach Me (4:15); producers: Bobby Eli and Ron Kersey; writer: Keith Barrow; publisher: Miss Thang, BMI, Atco 45-7061 (Atlantic).

DONNY GERRARD—He's Always Somewhere Around (2:59); producers: Henry Grumpo Marx & Robbie Buchanan; writer: Tom Brock; publisher: Joyfully Sad Music, BMI, Greedy 107.

JAKKI—Sun, Sun, Sun Pt. 1 (3:29); producer: Not Listed; writer: Johnnymelfi; publisher: Southern, ASCAP, Pyramid 8004.



FREDDY FENDER—Living It Down (2:30); producer: Huey P. Meaux; writer: Ben Peters; publishers: Ben Peters/Crazy Cajun, BMI, ABC/Dot DOA-17652. Fender's unique voice colors a Ben Peters song with fine results. Haunting voices and some pleasant piano work accompany Fender's release that contains his traditional TexMex delivery with a chorus in Spanish.

RED SOVINE—Little Joe (4:31); producer: Tommy Hill; writers: J. Coleman-M. Lytle-T. Hill; publisher: Power Play, BMI, Starday (Gusto) SD-144. Sovine follows his No. 1 recitation about Teddy Bear with another recitation recitation. Contains just about every dramatic device that could be crammed into a tearjerking country ballad: coffee, ham & biscuits, truckstops, trucks, Teddy Bear, CB, backdoor, smokes, a crash, a fire, blindness, tears, more trucks, a reunion and a tiny puppy that loves trucks, saves lives and becomes a seeing eye dog.

DAVE & SUGAR—I'm Gonna Love You (2:52); producers: Jerry Bradley-Charley Pride; writer: Baker Knight; publishers: Dunbar/Westgate, BMI, RCA JH-10768. Popular trio blends

male/female voices effectively. Crisp singing and impressively clear production give the group a potent followup to its No. 1 hit "The Door Is Always Open."

LORETTA LYNN—Somebody Somewhere (3:00); producer: Owen Bradley; writer: Lola Jean Dillon; publisher: Coal Miners Music, BMI, MCA 40607. Lynn sings a tune with a title that tells it all. Standard country production—slow-paced, lots of guitar, with some harmonica thrown in.

recommended

DOTTSY—Love Is A Two-Way Street (3:28); producer: Roy Dea; writer: Sterling Whipple; publisher: Tree, BMI, RCA JH-10766.

JOHN DENVER—Like A Sad Song (3:41); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP, RCA JH-10774.

JIMMY DEAN—To A Sleeping Beauty (3:59); producer: Gary S. Paxton; writers: L. Markes-I. Gleason; publisher: Song Smiths, ASCAP, Casino GRT-074.

BENNY BARNES—Little Brown Paper Bag Blues (2:59); producer: Eddie Kilroy; writers: Gene Dobbins-Roy Courke-Johnny Wilson; publisher: Chappell, BMI, Playboy P 6084-A.

LUCKY CLARK—Lonely Heart's Woman (3:14); producer: Milton Blackford; writers: Milton Blackford-Richard Mainegra; publishers: United Artist, ASCAP/Unart, BMI, Polydor PD 14343.

RAZZY BAILEY—Keepin' Rosie Proud Of Me (2:59); producer: Razy Bailey; writers: Troy Seals-Don Goodman; publisher: Donor, BMI, Erastus ER-526.

RED STEAGALL—Rosie (Do You Wanna Talk It Over) (3:10); producer: Glen Sutton; writer: S. Throckmorton; publisher: Alrhond, BMI, ABC/Dot DOA-17653.

SHYLO—O! Man River (I've Come To Talk Again) (3:34); producer: Larry Rogers; writers: R. Scaife-D. Hogan; publishers: Partner/Julep, BMI, Columbia 3-10398.



ENGELBERT HUMPERDINCK—After The Lovin' (3:47); producers: Joel Diamond & Charlie Calello; writers: A. Bernstein-R. Adams; publishers: Silver Blue, ASCAP, & Oceans Blue, BMI, Epic 8 50270 (CBS). Exceptionally well produced record starts as a lazy, summery number, but ultimately builds into a powerful, dynamic cut. Good use of female backup and brass to bring up the tempo about halfway through.

SHIRLEY BASSEY—If I Never Sing Another Song (3:39); producer: Martin Davis; writers: D. Black/U. Jurgens; publisher: Dick James, BMI, U.A. XW854. Cut opens as a slow, highly dramatic, lyrical ballad and then segues in and out of a dynamic hook. Song wisely has rather subdued orchestration, which allows Bassey's powerful, expressive vocals to be right up front.

recommended

LISA HARTMAN—Kentucky Rainbow (3:20); producer: Jeff Barry; writers: D. Hofheinz-B. Burg; publishers: Don Kirshner, BMI & Kirshner, ASCAP, Kirshner 4265 (Columbia).



JIMMY THUDPUCKER AND THE WALDEN WEST RHYTHM SECTION—Ginny's Song (3:19); producers: Steve Cropper and David Foster; writer: Thudpucker; publisher: Not Listed; Warner Bros. 8245. From the Doonesbury comic strip comes this ode of unrequited love by a campaign worker for his candidate, Ginny Slade. Such heavies as Keith Moon, Jim Horn and Chuck Findley do backup on the record, which features excellent sax on the pop-rock version on side one, and a credible disco version of the same song on the flip. Record has more than just these novel hooks to sustain interest, though, with its catchy melody, strong vocals and gimmick-free sophisticated feel.

ANGELO—We're All Going Down Together (3:43); producer: Angelo; writers: Bobby Arvon-Pat A. Arvonio; publisher: Colgems, ASCAP, Fantasy 775. Rocker features up-front drumming an electric guitar break and a lead singer who adopts a screamer approach occasionally to contrast with the smoother, harmony backup. Uptempo number could see action on AM or FM.

THE MOVIES—Dancin' On Ice (3:25); producer: Vini Poncia; writer: Michael Morgan; publisher: Mind Bee, ASCAP, Arista 0202. Fun cut has much of the same appeal that made Leo Sayer's "Long Tall Glasses" a hit, though this is less manic in approach, and is mainly just a cute, lighthearted and happily unique effort. Male group has distinctive vocal phrasing in a record that sounds like what Herman's Hermits might be doing today.

SHYLO—O! Man River (I've Come To Talk Again) (3:34); producer: Larry Rogers; writers: R. Scaife-D. Hogan; publishers: Partner/Julep, BMI, Columbia 3-10398. Easy, tender acoustic pop cut also features steel guitar to add country appeal. Mainly a quiet, low-key ballad, though there is an excellent midtempo melodic hook that comes around a couple of times.

MARGIE ALEXANDER—Take My Body (3:22); producers: Major Lance & Otis Leavill; writer: B. Crutcher; publisher: East/Memphis, BMI, Chisound XW849 (U.A.). Co-produced by Major Lance, who had a couple of big pop and soul hits in the early '60s, this is the perfect vehicle for Alexander to show that she has as strong and gusty a voice as any of the major female r&b stylists. This should also garner disco play.

JAMES VINCENT—Drifting Into Love (3:10); producer: Bruce Botnick; writers: J. Vincent-D. Wolinski; publisher: Big Elk, ASCAP, Caribou 9016 (CBS). Sophisticated cut should appeal to both soul and pop formats. Extensive use of female backup and generally a well orchestrated, highly polished cut. There are some smooth strings, but also funky, rhythmic elements.

ROSE ROYCE—Car Wash (Soundtrack from Car Wash) (3:18); producer: Norman Whitfield; writer: Rose Royce; publisher: Duchess, BMI, MCA 40615. Movie theme opens with a fairly long handclap intro before leading into the song where the female lead singer has lines like, "hey get your car washed today, fill up and you don't have to pay." Still, the quality of Norman Whitfield's production carries this soul number off.

NICK GILDER—Roxy Roller (3:50); producer: Martin Shaer; writers: Gilder/McCulloch; publisher: Beechwood, BMI, Chrysalis 2115. First release for Chrysalis since leaving WB is a well-constructed pop number that falls somewhere between the fun bubblegum appeal of the Bay City Rollers and the more sophisticated approach of an act like Queen. Gilder is the former lead singer of Sweeney Todd on London which had this song on the Hot 100 until this week.

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.

Recommended LPs

• Continued from page 68

HERB ELLIS-RAY BROWN SEXTET—Hot Tracks, Concord Jazz CJ-12. This long-time guitar and acoustic bass duo is augmented by trumpet, drums, tenor sax and keyboards in a cleanly recorded recital of eight songs, only two of them standards. And it is Ellis' impeccably correct guitar that pushes the package far above the just another album classification. **Best cuts:** "But Beautiful," "Onion Roil," "Squatty Roo."

JAKE HANNA—Kansas City Express, Concord Jazz CJ-22. There's a batch of first-rate mainstream small combo jazz on these eight tracks but except for a modernized Basie "Doggin' Around" there is little of Kansas City offered either in the music, the graphics or the personnel involved. Mary Ann McCall sings a couple of tracks unimpressively but Rich Kamuca's tenor, Bill Berry's trumpet and Nat Pierce's banging of the Baldwin mesh delightfully with Monty Budwig's bass and the leader's tasty drumming. Tunes are all solid standards. **Best cuts:** "Doggin' Around," "That Old Feeling," "A Handful Of Stars."

ALAN COHEN BAND—Black, Brown And Beige, Monmouth-Evergreen MES-7077. A daring contemporary British big band serves up Duke Ellington's memorable suite of the 1940s in its complete form. Brian Priestley performs the Dukish piano and solos by trumpeter George Chisholm, Malcolm Griffiths, trombone, and singer Norma Winstone are commendable. This classic work requires a listener's concentration; the late composer described it as "a tone parallel to the history of the American Negro" and it is far distant from bubblegum fare. Charles Fox' annotation is superb as is the recording and pressing. **Best cuts:** "Come Sunday," "West Indian Dance," "The Blues."

classical

INSTRUMENTS OF THE MIDDLE AGES AND THE RENAISSANCE—Early Music Consort of London (Munrow), Angel SBZ-3810. By far the best presentation to date, both in sound and text, of authentic early instruments. Two records for the price of three, but the 100-page book included, describing and illustrating the instruments, more than makes up for the difference. More than 75 instruments are played in short but mostly complete selections that limn their special qualities expertly. And the 61 bands may be listened to in pleasurable sequence quite apart from the didactic benefit that accrue. A significant phonographic achievement by the late David Munrow, who died recently at age 33.

HAYDN: CELLO CONCERTOS IN D & C—Mstislav Rostropovich/Academy of St. Martin-in-the-Fields (Rostropovich), Angel S-37193. The fantastic musicality of Rostropovich raises this disk into a special category, many steps above the intrinsic merit of the pieces themselves. His unique command of the instrument is legendary. But these elements strike the listener anew each time this remarkable performer is heard. The D Major Concerto is a familiar standard—the C Major is somewhat rarer. Compatible stereo/SQ quad.



The Latest from the Greatest...

**“A Whole Lotta Things
To Sing About.”** PB-10757

Charley Pride hits again with his
new smash single “A Whole Lotta
Things To Sing About” PB-10757

Exclusively on RCA Records

N.Y. Court Halting Springsteen Product

NEW YORK—New York State Supreme Court Judge Arnold Fein has issued a preliminary injunction against Columbia Records artist, Bruce Springsteen, his producer Jon Landau and CBS from recording or producing "any record, record album tape or other reproduction" in which Springsteen is the artist and Landau the producer.

The injunction succeeds a temporary restraining order obtained two weeks ago by Michael Appel, Springsteen's manager, and the management firm of Laurel Canyon, following the filing of a complaint in which Appel claimed exclusive right to produce records and tapes of all Springsteen performances (Billboard, Aug. 28).

At presstime no trial date had been set, and the judge directed the plaintiff to "move expeditiously" to

direct the clerk of the court to place the matter on calendar for an immediate hearing. Failure by the plaintiffs to do this will free Springsteen and the other defendants to apply for a vacatur of the preliminary injunction.

London Label

• Continued from page 3

being considered, he says, adding that London's national sales manager Sy Warner would be assuming his responsibilities.

Those let go in the label restructuring include Lee Hofberg, who was in charge of London's import division, Argo Sight & Sound; eastern regional sales executive Phil Wesen; and West Coast manager Godfrey Dickey.

Warners Looks At Offbeat

• Continued from page 12

noon it delivers a black book with the week's total sales, airplay, tour itineraries, advertising expenditures and all merchandising facts on every artist in the WB roster. When, for example, a manager like Shep Gordon comes in demanding to know what we've done to merchandise the latest Alice Cooper album, we can read him the printout on every time buy and print ad we've bought for the project."

As for Warner Bros.-Elektra-Atlantic's total impact in today's record marketplace, Cornyn says, "When the three companies came under the same corporate ownership, it was most important to keep clear the individuality and autonomy of the three label manage-

ments. But now, with our combined marketing power under WEA distribution and WEA International, we don't want to lose the story about our great share of the over-all market."

Pointing to Billboard's Top LPs & Tape Chart, Cornyn says: "Currently on the chart there are seven RIAA-certified platinum albums, of which four are from the WEA labels."

Of the other three current platinum LPs, one is Peter Frampton's phenomenal A&M live set and the rest are Capitol's latest Beatles repackage and Wings album.

Warner Bros. and all the labels it distributes have a total of 29 albums on the Billboard chart, probably its highest market share in WB history.

Business 'Pretty Good'

• Continued from page 8

from the 1975 period (Billboard, May 15, 22).

• K-Tel International reported net income for the third quarter ended March 31 up 137% to \$4.21 million from the year-ago period, outpacing the 41% sales gain to nearly \$40 million for January-March. Third quarter profit was a complete turnaround from the first six months' deficit of \$1.1 million (Billboard, June 5).

• 20th Century Records and 20th Century Music combined operations reported a six-month loss of \$2.6 million, mostly attributed to the label, with the publishing operation termed successful (Billboard, Aug. 28).

• Pickwick International, including its Heilicher Bros.-J.L. Marsh rackjobbing operation, its Musicland/Aurasound/Discount Records retail operations, and proprietary music division, had record sales and earnings for both the fourth quarter and fiscal year ended April 30. For the February-April period, income rose 39% to \$2.5 million, outpacing the 35% sales gain to \$69.6 million (Billboard, July 24).

Handleman Co. sales were up 20% for the year ended May 1 to \$125 million, although net income before the effect of an accounting change on returns was down 40% to \$2.3 million, the effect of \$1.8 million in startup costs for the RIMS computerized inventory system. Inclusion of Sieberts, Inc., figures for

10 months show 25% of overall sales, or \$25.5 million, and 29% of income, or \$668,000 before the accounting change.

• Schwartz Bros. reported a 20% sales increase for its 15-store Harmony Hut retail chain and higher sales and tighter cost controls in its Washington, D.C.-based wholesaling operations for increased sales and a profit turnaround in the second quarter ended June 30. Net income of \$12,319 compared with a loss of \$83,026 for the April-June 1975 period, on a sales gain of 11% to \$5.305 million (Billboard, Aug. 28).

• Tandy Corp., with its 5,000 Record Shack outlets, saw fourth quarter net income up 143% to \$18.2 million, on a 25% sales gain to \$184.7 million, due in part to the CB boom which the chain pioneered.

• Silo, Inc., which operates 42 Silo/Audio World outlets, posted a profit of \$170,588 for the third quarter ended April 30, compared to a year-ago loss of \$149,429. Nine-month volume was up more than 20% to \$48.7 million (Billboard, July 17).

• Sam Goody, Inc., sales at the chain's 27 stores rose nearly 12% to more than 10.45 million from the April-June quarter of 1975. But New York area competitive pricing and effects of the takeover of six Philadelphia Franklin Music outlets produced a net loss of \$215,564, versus net income of \$70,574 for the 1975 period.

Inside Track

The Justice Dept. is investigating past acts which might be illegal as far as one record/tape exporter, **Cardinal Export, New York**, is concerned. FBI in Los Angeles is ferreting out possible evidence and talking to industry executives who dealt with Cardinal in the past. Cardinal inquiry started about two years ago when agents interviewed Cardinal staff about irregularities.

The recent RIAA certification of **Helen Reddy's** "Music, Music" brings her total of gold albums to eight. No other female vocalist tops that except **Barbra Streisand**, who's had 16. **Aretha Franklin** has had seven gold LPs to date, while **Joan Baez, Judy Collins, Carole King** and **Joni Mitchell** have had six.

Wild Cherry, with a gold single for its first record ever, "Play That Funky Music," starts its national tour as an opening act for the **Isley Brothers** through mid-November.

BOOKNOTES: Nashville's **Minnie Pearl** has clefted the foreword to "Just Country," a book by **Robert Cornfield** and **Marshall Fallwell Jr.** due in October from McGraw-Hill. It combines music with tales of the Southern people and will feature 150 photos. . . . **Before Lawrence Welk's** "My America, Your America" hit the stores, Prentice-Hall went back to press and will soon ship 70,000 copies, an extraordinary development. Welk will tour 34 cities later this fall plugging the book. . . . Due in November from McGraw-Hill is **Albert Murray's** "Stomping The Blues," with more than 150 pictures, described by the publisher as a "myth-shattering new interpretation of the blues idiom." . . . **Dave Dexter's** "Play-back" encountered printing-binding problems but Billboard Books now expects to ship copies no later than mid-September. . . . **Earl Wilson's** unauthorized biog of **Frank Sinatra**, "Sinatra," last week moved up to 10th among America's hardcover nonfiction best-sellers. Macmillan publishes.

Stevie Wonder's elusive, long-awaited new album will

comprise four sides. Motown last week reported that about "3½ are ready for mastering—it's almost finished." . . . **Don Sutton** of the Los Angeles Dodgers hopes to snare a country deejay job on the off-season this fall. He's done it before. . . . **Hiroshi Kuwashima**, California-based vice president of the Tokyo Watanabe music empire, recorded Tennessee musicians in Nashville for an album which will be marketed only in Nippon.

That illness plaguing **Tammy Wynette** turned out to be gall bladder trouble, for which she underwent surgery in Nashville last week. . . . **Albert Burbank**, 74, died in New Orleans. He was a venerable jazz clarinetist. . . . **Della Reese** is more active now as an actress than a singer. She will star in "Nightmare" for tv, an ABC Circle movie, and resume her role in the "Chico And The Man" series this fall.

Phil Moore, veteran vocal coach and creator of personal appearance and tv acts for a galaxy of big names, is now fully recovered after open-heart surgery 18 months ago and just finished putting together the well-received Las Vegas debut act of former **Fifth Dimension** members **Marilyn McCoo & Billy Davis Jr.** . . . A benefit at the Hollywood Bowl Wednesday (25) for the musicians of the Los Angeles Philharmonic, featuring the combined Israel Philharmonic and Los Angeles Philharmonic on the same stage, drew such music industry luminaries as **Mo Ostin**, chairman of the board of Warner Bros. Records, and associates **Bob Krasnow** and **Bob Regehr, Berry Gordy Jr.** and **Marilyn and Alan Bergman**. Famed soprano **Beverly Sills** also lent her talents to the evening.

Elton John caught **The Band** at the Greek Theater in L.A. . . . **Al Stewart's** new Janus LP "The Year Of The Cat" is due out Sept. 20. **Alan Parsons** producing. . . . **Ex-Door Ray Manzarek & Pyramid** is close to a major deal with a record company.

America is set for a 30-city tour which kicks off Aug. 30 in Philadelphia and winds up Sept. 19 in Madison, Wis.

Promoters Await Word On Soviet Act

• Continued from page 1

America. And because he hopes by opening the doors here for a Soviet pop group, the Soviets in turn will allow him to tour the Christies the way he wants—in small towns and outside of the axis of major Russian centers.

Herscher hopes for a positive word to Garris' bid of \$2,500 a week plus room and board and domestic transportation, because her company would like to publish a folio of all Ariel's works to tie in with the proposed personals. And also because she and associate Charlie Baker chose Ariel from 12 acts presented by the Russian government from all its major provinces last July when the two Macmillan officials were there.

Garris' offer includes a two-week option which would allow the Soviet musicians to hopefully spend that time in New York and observe the Christmas and New Year's Eve period there.

The significance of the impending deal is that it would mark the first appearance in the U.S. of a Russian pop attraction—something which Garris says the Soviets would like to have happen.

The idea of teaming the Russian popsters with the 17-year-old New Christy Minstrel group, founded by Randy Sparks and one of Columbia Records' key attractions in 1962, is to provide a new element to the Christies' concerts.

The cities to which the Russians would visit are part of a fall tour already booked by Columbia Artists and include Harrisonburg, Va.; Beckley, W. Va.; Bluefield, W. Va.; Morgantown, N.C.; Gastonia, N.C.; Spartanburg, S.C.; Rome, Ga.; Clarksville, Tenn.; Hattiesburg, Miss.; Vicksburg, Miss.; Shreveport, La.; De Ridder, La.; and New Iberia, La.

Since these cities present community concerts which are usually sold out before the attraction arrives, the public will not know beforehand that a second act will be presented. "So the only thing I can do is bring the group on as a surprise element,"

Garris says. "But it'll give me a key to the value it has in this country."

Garris believes if American audiences like the Russians, why can't he add a French act or some group from still another foreign market as the opening act for the Christies in future years?

Herscher, who acted as talent scout for Garris while in Moscow to set up subpublishing for Macmillan, says Ariel uses three-stringed instruments (very old Russian folk instruments), drums, clarinet, flute, piccolo, Fender bass, trumpet, electric piano and electric guitar. "They adore amplification," she recalls.

Why did she choose Ariel from the 12 offered? "I thought they had a sense of life and a marvelous beat. They dig into their heritage but give it a contemporary beat, something an American audience can go with."

Actually Greiff would have liked to play another Russian act, Pestyary, a 12-piece group from White Russia he saw at a MIDEM reception put on by the Soviet government's VAAP copyright authority.

But they were too expensive for what Garris had in mind, he says, so he asked Herscher to find a group which could fit his economic schedule.

How did this all come about that a Russian group would be sought to play with an American pop act which—despite a hit record—seems to have enough in-person dates to keep it going year after year?

Garris explains that several years ago he sought through the State Dept. to get the Christies to Russia via the two governments' cultural exchange program. But with the express idea of avoiding the cities other American acts usually play, Garris wants the Christies to play for the people in out of the way locations "where everyone will really get something out of it." For any number of reasons his request was not approved.

Chapter two: Garris is at his first MIDEM and meets Russian attorney Alexander Lebedoff speaking on behalf of VAAP. He explains his rural concert idea to Lebedoff, who

in turn comments that the Russians are heavily involved in finding people who will help them accomplish their own goals.

Lebedoff, Garris continues, told him the Soviets are particularly interested in having the U.S. present some of its young, local artists.

The emphasis has always been on presenting classical attractions in the U.S., Garris says Lebedoff emphasized. "He told me if I could do something for them, then perhaps one day they'd be in a position to do something for me."

It was at MIDEM that Garris met Sylvia Herscher and also heard Pestyary. "I was knocked out by them but I soon found out they were the biggest group in White Russia and they make so much money I couldn't afford them. So my only other alternative was to find another group to tour with the Christies in the U.S."

A while later Herscher and Baker went to Russia and auditioned bands for the potential breakthrough U.S. appearance. Although Garris did not hear what Ariel sounds like, he accepted Herscher's recommendation and wired Nikolai Vasich, deputy director of Gosconcerts his \$2,500 a week plus expenses offer Aug. 5. (The Russians have to fly their act over to the U.S.) Garris still hasn't heard what they sound like.

If Gos accepts, Ariel will see America on the bus with the Christies—a group which will number 17 musicians. What other Russians—if any—would be involved is not clear.

Garris sees the experiment in terms of a people to people association and not just a means of making money.

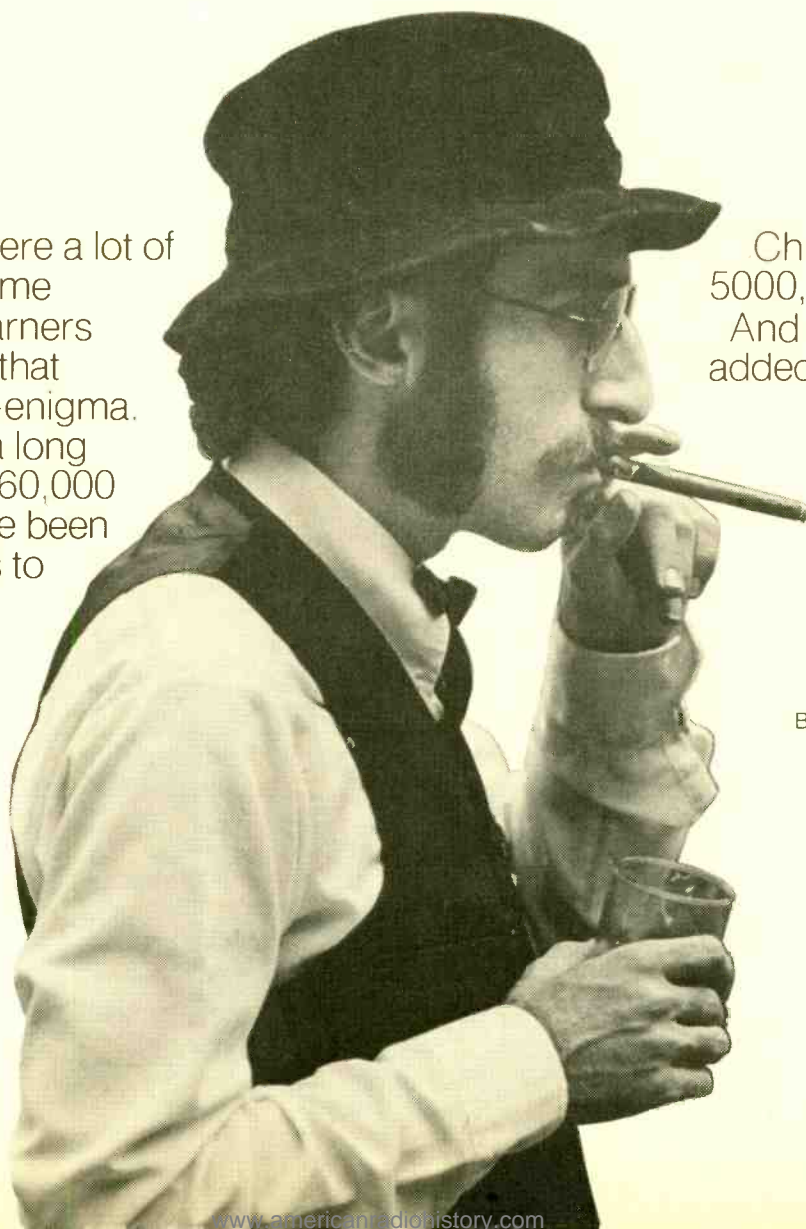
The New Christy Minstrels have toured in many nations of the world. Except Russia. Garris hopes that his reaching out to fulfill a desire of the Soviet music community will subsequently allow him to fulfill his own wish: present his act for the Russian people "in the fields, on the back of a truck, in a concert hall."

He phrases it this way: "We want to play their Hattiesburgs and Morgantowns."

This week, Leon Redbone added at two FM stations.

Ten months ago, there were a lot of non-believers out there. Some observers scoffed when Warners released this first album by that "eccentric" singer-guitarist-enigma. They called *On the Track* "a long shot." Since then, well over 60,000 Leon Redbone albums have been bought and paid for, thanks to increasing FM play in New York, San Francisco and Boston, and Leon's boffo performances on NBC's *Saturday-Night*.

Why, after his Milwaukee Summerfest appearance, Warners' quick-witted



Chicago branch came in for 5000, as they say, more pieces. And last week, Leon Redbone added at two more FM stations.



BS-2888

Leon Redbone.
On Warner Bros. Records,
Where *On the Track*
moves right along.



Billboard **HOT 100**

Chart Bound

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LIKE A SAD SONG—John Denver (RCA 10774)
 YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka (Rocket 40814 (MCA))
 DON'T THINK... FEEL—Neil Diamond (Columbia 3-10405)
 THE RUBBERBAND MAN—Spinners (Atlantic 3355)
 SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	10	YOU SHOULD BE DANCING —Bee Gees (Bee Gees, Albiy Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor)	35	41	8	MAGIC MAN —Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011	69	81	2	THE BEST DISCO IN TOWN —Ritchie Family (Jacques Morali, Ritchie Rome), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK)
2	4	14	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic)	36	30	18	AFTERNOON DELIGHT —Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA)	70	76	6	THE MORE YOU DO IT (The More I Like It Done To Me) —Ronnie Dyson (Marvin Yancy, Chuck Jackson), M. Yancy, C. Jackson, Columbia 3-10356
3	3	10	LET 'EM IN —Wings (Paul McCartney), P. McCartney, Capitol 4293	37	56	4	ROCK'N ME —Steve Miller Band (Steve Miller), S. Miller, Capitol 4323	71	71	4	PARTY —Van McCoy (Van McCoy), V. McCoy, H&L 4670
4	5	13	I'D REALLY LOVE TO SEE YOU TONIGHT —England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)	38	47	5	DON'T STOP BELIEVIN' —Olivia Newton-John (John Farrar), J. Farrar, MCA 40600	72	82	3	HARVEST FOR THE WORLD —Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2261 (Columbia/Epic)
5	6	9	(Shake, Shake, Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019	39	49	6	(Don't Fear) THE REAPER —Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roeser, Columbia 3-10384	73	83	2	YOU ARE MY STARSHIP —Norman Connors (Skip Orinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542
6	7	12	PLAY THAT FUNKY MUSIC —Wild Cherry (Robert Parissi), R. Parissi, Epic 8-50225	40	43	7	DOCTOR TARR & PROFESSOR FETHER —Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, 20th Century 2297	74	74	4	AFTER THE DANCE —Marvin Gaye (Leon Ware), M. Gaye, L. Ware, Tamla 54273 (Motown)
7	8	15	A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	41	32	18	I'M EASY —Keith Carradine (Richard Baskin), K. Carradine, ABC 12117	75	87	2	DID YOU BOOGIE (With Your Baby—) Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079
8	1	10	DON'T GO BREAKING MY HEART —Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)	42	34	21	MOONLIGHT FEELS RIGHT —Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039	76	79	3	AMBER CASCADES —America (George Martin), D. Bunnell, Warner Bros. 8238
9	16	10	LOWDOWN —Boyz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367	43	52	5	SUPERSTAR —Paul Davis (Paul Davis), P. Davis, Bang 726 (Web IV)	77	NEW ENTRY	NEW ENTRY	FERNANDO —Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, S. Anderson, Atlantic 3346
10	10	13	THIS MASQUERADE —George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	44	37	9	SPRINGTIME MAMA —Henry Gross (Jerry Cashman, Tommy West), H. Gross, Lifesong 45008	78	88	2	NADIA'S THEME (The Young & The Restless) —Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856
11	13	9	SUMMER —War (Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834	45	58	5	POPSICLE TOES —Michael Franks (Tommy LiPuma), M. Franks, Reprise 1360 (Warner Bros.)	79	NEW ENTRY	NEW ENTRY	BETH/DETROIT ROCK CITY —Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863
12	12	11	BABY I LOVE YOUR WAY —Peter Frampton (Peter Frampton), P. Frampton, A&M 1832	46	55	4	GET UP OFFA THAT THING —James Brown (James Brown), D. Brown, Y. Brown, Polydor 14326	80	84	4	ROCKY MOUNTAIN MUSIC —Eddie Rabbitt (David Malloy), E. Rabbitt, Elektra 45315
13	14	10	SAY YOU LOVE ME —Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.)	47	61	4	GET THE FUNK OUT MA FACE —Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851	81	85	3	BRAND NEW LOVE AFFAIR —Jigsaw (Chas Peate), C. Graham, I. May, Chelsea 3043
14	9	21	GET CLOSER —Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	48	50	12	IF YOU KNOW WHAT I MEAN —Neil Diamond (Robbie Robertson), M. Diamond, Columbia 3-10366	82	NEW ENTRY	NEW ENTRY	QUEEN OF MY SOUL —Average White Band (Arif Mardin), H. Stuart, Atlantic 3354
15	17	14	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	49	62	4	CAN YOU DO IT —Grand Funk Railroad (Frank Zappa), R. Stroet, T. Gordy, MCA 40590	83	NEW ENTRY	NEW ENTRY	I ONLY WANT TO BE WITH YOU —Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205
16	19	7	WITH YOUR LOVE —Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grant 10746 (RCA)	50	54	12	RAINBOW IN YOUR EYES —Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.)	84	89	4	THE PRINCESS & THE PUNK —Barry Mann (Dennis Lambert, Brian Potter), B. Mann, C. Well, Arista 0194
17	20	10	DEVIL WOMAN —Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA)	51	53	13	LET'S GET TOGETHER —The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	85	93	3	FREE SPIRIT —Atlanta Rhythm Section (Buddy Buie), B. Buie, M. Mix, Hammond, Polydor 14339
18	24	4	IF YOU LEAVE ME NOW —Chicago (James William Guercio), P. Cotera, Columbia 3-10390	52	44	19	LET HER IN —John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	86	86	2	LET ME IN —Derringer (Rick Derringer), R. Derringer, C. Well, Blue Sky 2765 (Epic)
19	21	12	A LITTLE BIT MORE —Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280	53	66	4	SUNRISE —Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0200	87	92	2	WHEELS OF FORTUNE —Doobie Brothers (Ted Templeman), P. Simmons, J. Baxter, J. Hartman, Warner Bros. 8233
20	22	6	STILL THE ONE —Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336	54	40	7	TEDDY BEAR —Red Sovine (Tommy Hill), D. Royal, B. Burnette, T. Hill, R. Sovine, Starday 142 (Gusto)	88	91	3	HEART ON MY SLEEVE —Gallagher & Lyle (David Kershenbaum), P. Gallagher, G. Lyle, A&M 1850
21	23	11	WHO'D SHE COO —Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)	55	70	2	THE WRECK OF THE EDMUND FITZGERALD —Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.)	89	NEW ENTRY	NEW ENTRY	GOOFUS —Carpenters (Richard Carpenter), W. King, W. Harold, G. Khan, A&M 1859
22	15	21	LOVE IS ALIVE —Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	56	39	13	LAST CHILD —Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359	90	NEW ENTRY	NEW ENTRY	TEDDY BEAR'S LAST RIDE —Diana Williams (Bill Denny for Dottie Prod.), D. Royal, B. Burnette, Capitol 4317
23	25	12	WHAM BAM —Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189	57	42	16	YOU'RE MY BEST FRIEND —Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318	91	NEW ENTRY	NEW ENTRY	ANYTHING YOU WANT —John Valenti (Bob Cullen for Raintree Prod.), J. Valenti, J. Spinzola, Ariola America 7625 (Capitol)
24	11	21	KISS AND SAY GOODBYE —Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310	58	60	5	NO, NO, JOE —Silver Convention (Michael Kunze, Silvester Levay), S. Levay, S. Prager, Midland International 10723 (RCA)	92	98	2	ONE FOR THE MONEY (Part 1) —Whispers (The Harris Machine) Norman Harris), J. Ailens, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA)
25	27	7	SHE'S GONE —Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 3332	59	60	5	FUNNY HOW TIME SLIPS AWAY —Dorothy Moore (Tom Couch, James Stroud, Wolf Stephenson), W. Nelson, Malaco 1033 (TK)	93	97	2	LET'S ROCK —Elison Chase (Jeff Kasenetz, Jerry Katz, R. Cordell), E. Chase, G. Askeras, Big Tree 16072 (Atlantic)
26	28	10	SHOWER THE PEOPLE —James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222	60	65	7	YOU ARE THE WOMAN —Firefall (Jim Mason), R. Roberts, Atlantic 3335	94	NEW ENTRY	NEW ENTRY	FIRE —Mother's Finest (Tom Werman for Tiara-Til), S. Daniel, J. Seay, J. Kennedy, G. Murdock, G. Moore, M. Keck, Epic 8-50269
27	29	8	GETAWAY —Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373	61	72	3	TAKE A HAND —Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051	95	95	2	GRASSHOPPER —Spin (Spin, John Sonneveld), Janeen, Vennik, Ariola America 7632 (Capitol)
28	18	14	ROCK AND ROLL MUSIC —Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.)	62	73	3	IT'S O.K. —Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.)	96	99	8	GOTTA BE THE ONE —Maxine Nightingale (Pierre Tubbs), P. Tubbs, United Artists 820
29	31	8	STREET SINGIN' —Lady Flash (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, RSO 852 (Polydor)	63	77	3	HOWZAT —Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. Columbia, BMI)	97	NEW ENTRY	NEW ENTRY	SWEET SUMMER MUSIC —Attitudes (Attitudes), P. Stallworth, C. Higgins, G. Bottiglier, Dark Horse 10011 (A&M)
30	33	5	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE —Helen Reddy (Joe Wissert), C. King, G. Goffin/A. Gordon, Capitol 4312	64	75	3	SOPHISTICATED LADY (She's A Different Lady) —Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259	98	53	17	THE BOYS ARE BACK IN TOWN —Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)
31	26	22	TURN THE BEAT AROUND —Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	65	45	15	HARD WORK —John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005	99	64	8	YOU TO ME ARE EVERYTHING —The Real Thing (Ken Gold), K. Gold, M. Denne, United Artists 833
32	36	5	ONE LOVE IN MY LIFETIME —Diana Ross (Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398	66	46	5	SHOWDOWN —Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 842	100	51	17	TEAR THE ROOF OFF THE SUCKER —Parliament (George Clinton), G. Clinton, B. Collins, J. Bratley, Casablanca 856
33	35	15	YOUNG HEARTS RUN FREE —Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	67	59	5					
34	63	4	DISCO DUCK (Part 1) —Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)	68	59	5					

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)	
A Fifth Of Beethoven (RFT, BMI)	49
After The Dance (Jobete, ASCAP)	74
A Little Bit More (Bygones, ASCAP)	19
Amber Cascades (Warner Bros. ASCAP)	76
Anything You Want (Mintz, BMI)	91
Afternoon Delight (Cherry Lane, ASCAP)	36
Baby, I Love Your Way (Almo/ASCAP)	12
Beth/Detroit Rock City (Cale Americana/Kiss, ASCAP/All By Myself, BMI)	79
Brand New Love Affair (Coral Rock/American Dream/Belize, ASCAP)	81
Can You Do It (Jobete, ASCAP/Stone Agate, BMI)	51
Devil Woman (Chappell, ASCAP)	17
Did You Boogie (With Your Baby) (Goblet, BMI)	75
Doctor Tarr & Professor Fether (Fox/Fanfare/Woolfson, BMI)	41
Don't Go Breaking My Heart (Big Pig/Leeds, ASCAP)	8
Don't Stop Believin' (John Farrar, BMI)	39
Fire (Tisra-Til, ASCAP)	94
Fernando (Artwork, ASCAP)	77
Free Spirit (Low-Slip, BMI)	85
Funny How Time Slips Away (Tree, BMI)	27
Getaway (Kalimba, BMI)	27
Get Closer (Dawnbreaker, BMI)	14
Get Up Offa That Thing (Clyde Otton/Belinda/Unichappell, BMI)	47
Gotta Be The One (Unart, BMI)	96
Got To Get You Into My Life (Maclen, BMI)	53
Grasshopper (Arabella, BMI)	95
Hard Work (Hard Work, BMI)	57
Heaven Must Be Missing An Angel (Bull Pen/Perren Vibes, ASCAP)	15
Heart On My Sleeve (Irving, BMI)	98
Hey Shirley (This Is Squirrelly) (Le Debra, BMI)	48
Howzat (Canberra, BMI)	65
I Can't Hear You No More/Music Is My Life (Screen Gems/Columbia BMI/Koppelman-Bandler, BMI)	30
I Only Wanna Be With You (Chappell, ASCAP)	33
I'd Really Love To See You Tonight (Dawnbreaker, BMI)	4
If You Know What I Mean (Stonebridge, ASCAP)	50
If You Leave Me Now (Big Elk/Polish Prince, ASCAP)	18
I'm Easy (American Broadcasting/Lion's Gate/Easy, ASCAP)	42
It's O.K. (Brother, BMI)	64
Kiss And Say Goodbye (Nattashaw/Blackwood, BMI)	24
Last Child (Datsel/Song And Dance/Vindalio, BMI)	58
Let Her In (Midsong, ASCAP)	3
Let Me In (MPL Communications/ATV, BMI)	54
Let Me In (Derringer/Screen Gems/Columbia/Summerhill, BMI)	86
Let's Rock (Kaskat, BMI)	93
Love Is Alive (Warner Bros., ASCAP)	22
Lowdown (Boz Scaggs/Hudmar, ASCAP)	9
Magic Man (Andorra, ASCAP)	35
Moonlight Feels Right (Brother Bill's, ASCAP)	43
Nadia's Theme (The Young & The Restless) (Screen Gems-Columbia, BMI)	78
No, No, Joe (Midsong, ASCAP)	60
One For The Money (Part 1) (Golden Fleece/Hip Trio Music Writers, BMI)	92
One Love In My Lifetime (Jobete, ASCAP)	32
Party (Van McCoy/Warner-Tamerlane, BMI)	7
Play That Funky Music (Bema/Blaze, ASCAP)	61
Popsicle Toes (Mississippi Mud, ASCAP)	46
Queen Of My Soul (Average, ASCAP)	82
Rock And Roll Music (Arc, BMI)	28
Rock'n Me (Snair, ASCAP)	37
Rocky Mountain Music (Brian Patch, BMI)	80
Say You Love Me (Genton, BMI)	13
Shake, Shake, Shake Your Body (Sherlyn, BMI)	5
She's Gone (Unichappell, BMI)	25
Showdown (Unart/Jet/Chappell, ASCAP)	68
Show The People (Country Road, BMI)	26
Sophisticated Lady (She's A Different Lady) (Jay's Enterprises/Chappell, ASCAP/Cole-arama, BMI)	66
Springtime Mama (Blendingwell, ASCAP)	45
Still The One (Siren, BMI)	20
Street Singin' (Kama-Kazi/Angel Dust, BMI)	29
Summer (Far Out, ASCAP)	11
Sunrise (C.A.M./U.S.A. BMI)	55
Superstar (Web IV, BMI)	44
The Wreck Of The Edmund Fitzgerald (Moose, CAPAC)	57
Take A Hand (Portal/Pocket Full Of Tunes, BMI)	63
Tear The Roof Off The Sucker (Malbiz & Ricks, BMI)	100
Teddy Bear (Cedarwood, BMI)	56
Teddy Bear's Last Ride (Cedarwood, BMI)	23
The Best Disco In Town (Can't Stop, BMI)	90
The Boys Are Back In Town (R.S.O., ASCAP)	69
(Don't Fear) The Reaper (B.O'Cut, ASCAP)	98
Tea More You Do It (The More I Like It Done To Me) (Jay's Enterprises/Chappell, ASCAP)	40
The Price & The Punk (Screen Gems-Columbia/Summerhill, BMI)	84
The Wreck Of The Edmund Fitzgerald (Moose, CAPAC)	57
Turn The Beat Around (Sunburn/Dunbar, BMI)	10
With Your Love (Diamondback, BMI)	16
Wham Bam Shang-A-Lang (Colgers, ASCAP)	23
Wheels Of Fortune (Lansdowne/Skunner/Flat Lizard/Warner Bros., ASCAP)	87
Who'd She Coo (Tight, BMI)	21
You Are My Best Friend (B. Feldman/AS Trident)	59
You Are My Starship (Electrocard, ASCAP)	99
You'll Never Find Another Love (Mighty Three, BMI)	2
Young Hearts Run Free (DaAnn, ASCAP)	33



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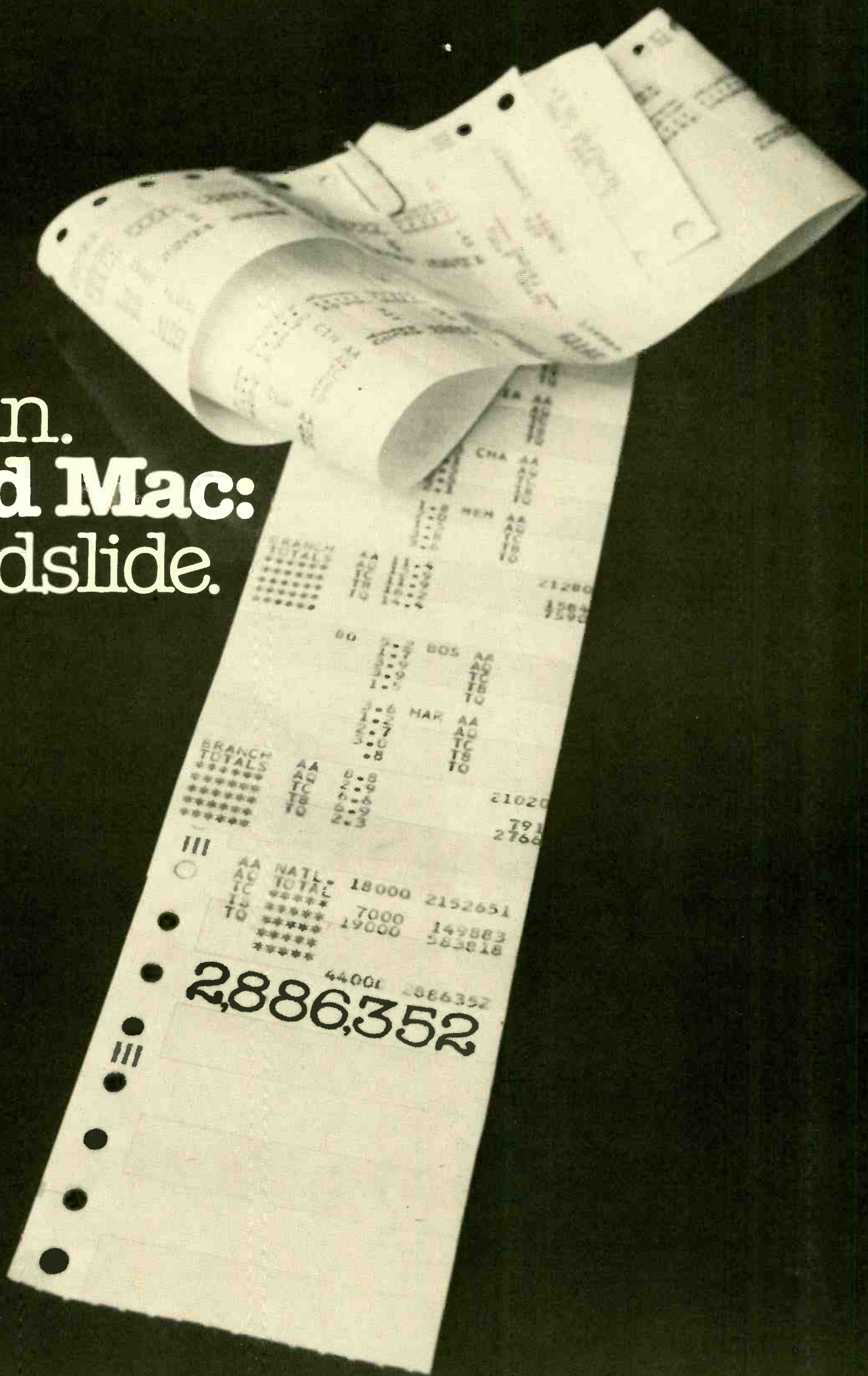
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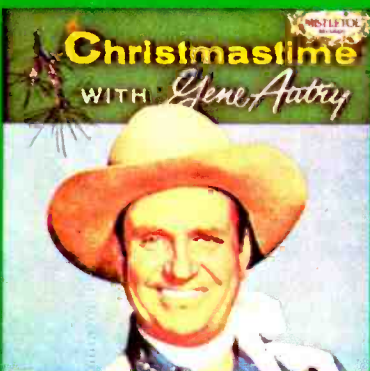
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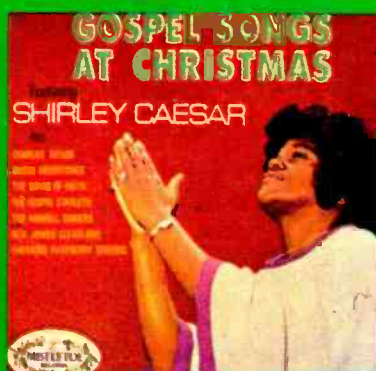
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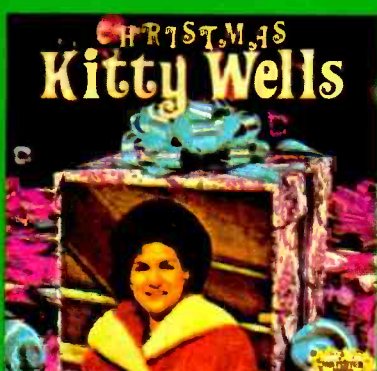
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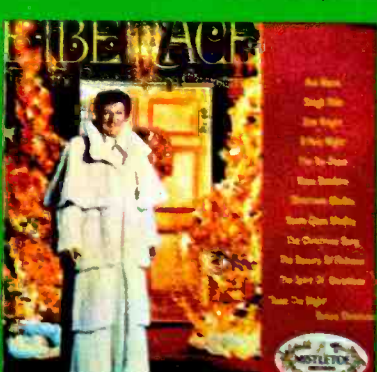
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